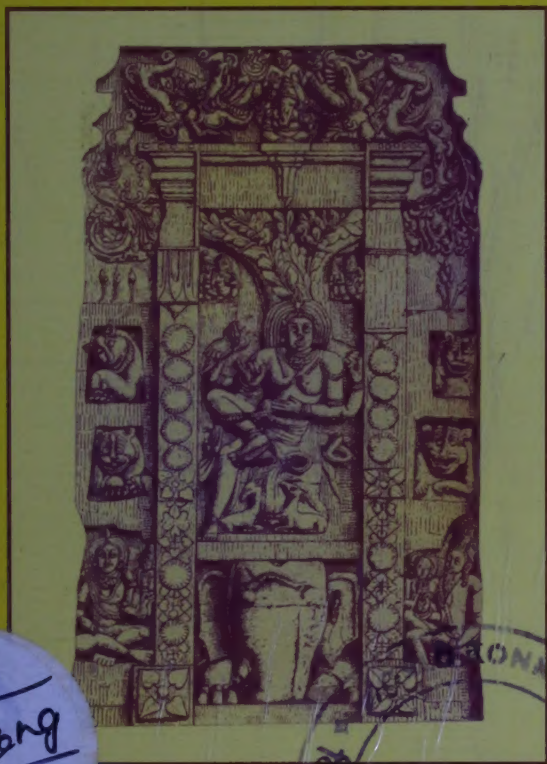


# Journal of Sukṛtindra Oriental Research Institute

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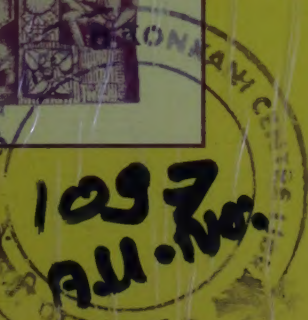
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(Research Centre recognised by the University of Kerala  
and Mahatma Gandhi University.)

Kuthapady, Thammanam, Kochi-682 032, Kerala, India.

# Sukṛtīndra Oriental Research Institute

Kuthapady, Thammanam, Kochi - 682 032, Kerala, India

## Present Activities:

1. Research projects - i) Historical background of Konkani Language with special reference to its relationship with Sanskrit and Prakrit.  
ii) Historical and Cultural background of Gowda Saraswath Brahmins with special reference to Konkani Language.
2. Guiding research leading to Ph.D. degree in Sanskrit
3. Conducting Seminars in Oriental Subjects
4. Offering short-term courses in
  - i. Vāstuvidyā
  - ii. Foundation Course in Sanskrit
  - iii. Jyotisha
5. Publishing Books and Research papers. Publications so far:
  - i. *Cultural History from Kūrma Purāṇa*
  - ii. *Śrīmat Sunīti Bhāgavatam*
  - iii. *Khaṇḍanatrāyam*
  - iv. *A Catalogue of Sanskrit Manuscripts Vol. I*
  - v. *Santuṣṭa Jīvitam* (Happy Life) a booklet in Malayalam (Discourse by H.H. Srimad Sudhindra Tirtha Swamiji)
  - vi. *Vaiṣṇavam* (Malayalam)
  - vii. *Konkani Baraitana* (A Hand book for writers in Konkani)
  - viii. *Chintan Anuchintan* (Anthology of articles comparing Hindi and Konkani)
  - ix. *The Konkani Language : Historical and Linguistic Perspectives* (English)
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The Library of the Institute contains a number of rare books and a collection of Sanskrit manuscripts (palm leaf) on various subjects.



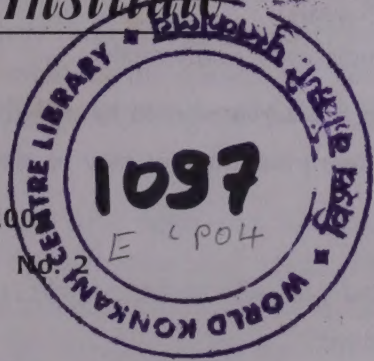
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# Journal of Sukṛtindra Oriental Research Institute

**Editor : Dr. V. Nithyanantha Bhat**

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## Editor's Note

Ecological erosion is the major concern of the human society today. The very process of creation inheres the ecological balance. The seers, thinkers and poets through the ages, have always stressed the need for a harmonious living with the environment. The Ṛg Veda, the most ancient scripture, throws light on man's close relationship with nature — a harmonious co-existence of man with the flora and fauna that surround him. The need for conservation and sustainable use of natural resources has been explicitly discussed in all our ancient scriptures. Īśopaniṣad teaches us:

Everything animate or inanimate that is within the universe is controlled and owned by the Lord. One should therefore accept only those things necessary for himself, which are set aside as his quota, and one should not accept other things, knowing well to whom they belong.

But selfishness and greed of man have made him blind to this principle. Unmindful of the environmental ethics, he goes on exploiting Nature. Unless he realizes the need for considering other creations of the universe as his equal and giving them their due respect and living in harmony with them, he will soon lead himself to great disaster.



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## Scholars Honoured

The office-bearers, the faculty and the staff of  
Sukṛtīndra Oriental Research Institute offer their

### Hearty Congratulations

to Dr. K.V. Sarma, Dr. M.A. Lakshmithathachar,  
Dr. V.R. Panchamukhi and Dr. R.N. Aralikatti,  
(who are closely associated with the Institute)  
on receiving prestigious titles and awards for  
their life-time contribution to Sanskrit.

Dr. K.V. Sarma received yet another title, the  
title of 'Veda-Śrī' conferred by the  
Veda - Adhyayan - Kendra, Bangalore.

Dr. M.A. Lakshmithathachar,  
Dr. V.R. Panchamukhi and Dr. R.N. Aralikatti  
received the prestigious *President's Award* for  
their life-time contribution to Sanskrit.



## Science and Spirituality - A *Gītā* Perspective

*P. Parameswaran*

Are Science and Spirituality opposed to each other? Are they complementary? Or, are they different categories exclusive of each other? These are questions that occur again and again in discourses concerning science and spirituality. This write-up is an attempt by a student of the *Gītā* to investigate how the great scripture approaches this subject.

Being an ancient scripture which is the product of at least 5000 years ago, we cannot expect the *Gītā* to answer these questions for a modern inquisitive mind to get a direct answer in terms and idioms which he could immediately grasp. But since the *Gītā* deals with the fundamental Truths of existence, it definitely indicates the lines following which an unbiased, modern, enlightened enquirer could derive satisfactory answers.

The *Gītā*-approach is not different from the basic teachings of the Vedas and the Upaniṣads. In fact all these together constitute one Teaching. Very often we find verbatim repetitions of the Upaniṣad mantras scattered in the *Gītā*. The *Bhagavad Gītā* speaks of two aspects of the Divine reality. Clear elucidation of this can be found

in the 7th and 13th chapters. In the 7th chapter Lord Kṛṣṇa speaks about His two dimensions, two Natures as Parā Prakṛti and Aparā Prakṛti. Literally translated, this means the Higher Nature and the Lower Nature. In the 13th chapter, the Lord speaks about Kṣetra and Kṣetrajña - The Field and the Knower of the field. Both these are more or less similar in their significance.

While elaborating these two natures, Lord Kṛṣṇa states clearly that the Aparā Prakṛti consists of the elementary material principles which can be grasped by the senses and includes the mind, the intellect and the ego. The Para Prakṛti is the subtle principle of life which sustains the physical or the material creation. Both these together constitute the totality of reality. Kṛṣṇa makes it clear that these are neither exclusive nor contradictory. In fact, He makes it absolutely clear that He, through his higher nature, permeates the lower nature and all its permutations and combinations through and through. To elucidate this further, He gives the example of a garland of pearls joined together by an invisible thread running through the interior. Kṛṣṇa says that He himself is that invisible thread and the entire manifest universe is the series of pearls fully visible to the naked eye. When He speaks about Kṣetra and Kṣetrajña, the implication is that He is the knower of the field which is the visible universe. He is the conscient principle which keeps the entire cosmos, the field, vibrant, moving in an orderly fashion.

The knowledge of these two constitutes the totality of knowledge. The Upaniṣads classify the knowledge into two categories, Parā Vidyā and Aparā Vidyā. Parā Vidyā is knowledge of Para Prakṛti, the higher nature of the Lord.

It is the experienced knowledge, or to put it better, a realisation of the Ātmā or the Ātmā Jñāna. Aparā Vidyā comprises the knowledge regarding the lower nature that is the material universe at all the levels of its manifestation. *Īśāvāsyopaniṣad* from which the *Gītā* literally borrows, gives the name Vidyā and Avidyā instead of Parā Vidyā and Aparā Vidyā. Knowledge of the spirit or Brahman alone is Vidyā. All other knowledge, however great or subtle, is all Avidyā. In our modern terminology, it can be stated that Vidyā constitutes Spirituality and Avidyā constitutes all scientific knowledge and every other kind of knowledge.

In this context, it is very necessary to point out that this categorization is not meant to discredit Avidyā or Aparā Vidyā and to glorify Vidyā or Parā Vidyā as the only goal to be pursued. The approach is quite different. *Isa Upaniṣad* clearly states that one who pursues exclusively Avidyā or Material knowledge, falls into darkness, but one who follows spiritual knowledge, exclusively falls into denser darkness. The sage of the *Upaniṣad* exhorts us to simultaneously pursue both Vidyā and Avidyā, Spiritual knowledge and Material knowledge, because by the knowledge of material science, you can overcome mortality, but only by the pursuit of spirituality, you can attain true immortality.

The meaning is very very clear. Both science and spirituality are essential for human welfare. They deal with two planes of existence. They do not exclude each other, much less do they contradict. While conceding that the summit to be conquered is spiritual liberation, there is no denial of the fact that the peaks of material progress are not to be neglected or looked down upon. In fact, in ancient India, life was treated as one whole, and both



physical science and spiritual science were given their due place in the total scheme. That is why India was the spiritual Guru of the world while at the same time maintaining the highest material prosperity and also practising science and technology vigorously.

Those who argue that only material science is true science and all the talk about the 'Spirit' is only hypothetical, if not superstitious, take their stand that matter is the ultimate reality. According to them, there is nothing like spirituality. Life, consciousness etc are the products, or outcome of matter. They have no independent existence. It is the permutations and combinations of material particles and their chemical reactions that give rise to life, consciousness, etc. Essentially they are pure materialists. According to the *Gītā* they believe only in Aparā Prakṛti. As such they pursue Aparā Vidyā or Avidyā exclusively. No doubt they have tremendous achievements to their credit. The world is dazzled by their success. But that success is accompanied by equally tremendous and dreadful consequences that today, the world is aghast at the uncertain and insecure-looking future ahead. But paradoxically the confirmed material scientists and their technological camp-followers seem to believe that the grave problems generated by one sided scientific advancement can be resolved by employing more and more science and technology. This is illogical and irrational. According to the *Gītā* perspective, Parā Prakṛti and Aparā Prakṛti, Parā Vidyā and Aparā Vidyā should join hands and march together, if humanity is to fare well. It is the light of wisdom offered by the Parā Vidyā that should guide the mighty and rapid strides of the Aparā Vidyā.

# Indian Philosophy and the Holistic Perception of Reality in Science

*Dr. K.P. Rajappan*

एकं सद् विप्रा बहुधा वदन्ति ।

Rg-Veda I. 164-46. 'The One Being the wise call by many names.'

At the turn of the last century, Physics entered into a new world, the invisible silent world of atoms, atomic nuclei and elementary particles. During this period a new theory has been serving the physicists faithfully. This new theory known as Quantum mechanics had to create new concepts for the world of ultra small, bizarre concepts beyond the scope of pictorial images.

This branch of science originated when its foundations were laid in 1924 by Louis de Broglie, who discovered the corpuscular-wave nature of microphysical bodies. The subject-matter of quantum mechanics took a final shape when it was comprehensively outlined from 1925 to 1927 by other scientists, among them, Schrodinger and Heisenberg. The essence of it is the understanding of the corpuscular-wave dualism, the uncertainty principle, etc.

something that is directly connected with the elaboration of the concept of the quantum of action. We find, therefore, that the subject-matter of quantum mechanics, as compared with that of classical physics, is a deeper level of matter, with processes going beyond the framework of the uniformities discovered by classical physics. Indeed, in contrast to the latter, the behaviour of the individual particle in quantum mechanics has always a statistical (probability) character. Accordingly, concepts of classical physics, like trajectory of motion, causality, etc., require a different interpretation.

As quantum mechanics penetrates deeper into its subject-matter, making use of the discoveries of Dirac (Dirac's equation expressing the nature of high velocities and taking account of the requirements of the theory of relativity), Schrodinger (Schrodinger's equation bearing on relatively low velocities), and so on, it has made considerable advances in fairly short period, having succeeded in explaining the wide range of processes, which was insistently required by classical physics, chemistry, biology and other sciences. It explained, for instance, the nature of radioactivity and the structure of the atom.

In addition, quantum mechanics boldly lifted one veil after another over its subject-matter, helping to elaborate a number of philosophical problems of ideological and methodological importance, such as the relationship between the subject and the object, potentiality and reality, determinism and indeterminism, chance and necessity, physical 'observability' and mathematical formalism, physical knowledge, etc.



The idea that the atom is the indivisible building block of nature was proposed some four hundred years before Christ, but until the late 1800s it remained just an idea when Physicists developed the technology to observe the effects of atomic phenomena, thereby 'proving' that atoms exist. They argued that the theoretical existence of atoms was the best explanation of experimental data that anyone could invent at that time. They also proved that the atoms are not indivisible but themselves are made of smaller particles, such as electrons, protons and neutrons. These new particles were labelled 'elementary particles' (microparticles) because physicists believed that at last they really discovered the ultimate building blocks of the universe. We face a similar situation whenever we ask of something 'What is it made of?' The answer is always something to which we can apply the same question.

For example, suppose we ask of a match stick, what is it made of? The answer, of course, is 'wood'. We then ask what is wood made of? If we examine closely we can say that wood is made of fibres, but what the fibers are made of is another question; and so on.

Physicists have pursued tenaciously this endless series of questions. Their findings are startling. If we take the example of wood, fibres, we find that, they are actually patterns of cells. When we magnify them they appear as patterns of molecules which when magnified, turn out to be atoms and lastly we see that atoms are patterns of sub-atomic particles. In short, 'matter' is actually a series of 'patterns out of focus'. Thus our ultimate search for the

stuff with which the universe is made of, ends with the marvellous discovery that there is not any.

Particle Physicists deal with the laws of nature which control, create, drive and even destroy the very essence of matter – the ultimate building block of the Universe. This was to be accompanied by breaking matter into smaller and smaller pieces until the smallest particle is available. But this has not been simple at all. In fact this search for smaller and smaller particles brought physicists to face the most devastating discovery. It was found out that Newtonian Physicist does not work in the realm of the very small. This fantastic discovery is still shaking the world of physics. The various experiments in quantum mechanics have conclusively proved that Newtonian Physicists could neither predict nor explain the phenomena. Although Newtonian Physicists could not explain the phenomena in microscopic realm, it continued to explain macroscopic phenomena very well, even though macroscopic is made up of microscopic and this was the most profound discovery of science.

To sum up, we see that all matter is made up of elementary particles. No one has seen, tasted, touched, heard or smelt one either.

A sub-atomic particle or elementary particle is not a 'Particle' like a dust particle. There is much more than a difference in size between them. A dust particle is a real thing, an object, while an elementary particle cannot be pictured as a real thing. There we have to abandon the idea of a sub-atomic particle as a real object. In fact, modern trend in quantum mechanics views sub-atomic

particle as 'tendency to happen'. In this connection, it is worthwhile to remember Heisenberg's words, 'In the light of Quantum Theory... the elementary particles are no longer real in the same sense as objects of daily life, trees or stars etc.'

Thus we see that an elementary particle is a quantum which means a quantity of something. What is that 'something' however, is the question. Many Physicists feel that it may be the 'Search of the ultimate stuff' of the universe, a crusade for an illusion. At sub-atomic level, mass and energy change increasingly to each other. It is common in particle physics to measure mass of particles in energy units. This is the very essence of Einstein's Theory.

Einstein theorised in 1905 that the ultimate stuff of the universe is pure energy. Thus mass according to the special theory of relativity is energy and energy is mass. Where there is one, there is the other. Thus we see that if there is any ultimate stuff of universe, it is pure energy, but sub-atomic particles are not made of energy, they are energy. This is the very essence of Einstein Theory of 1905. At sub-atomic level there is no longer a clear distinction between what is and what happens, between the actor and action!

Thus Modern Physicists openly declare that the physics of nature like human experience itself is infinitely diverse. Ancient Hindu scriptures may not have anything to say about modern Physics; but they have a great deal to say about human experience. While talking about the ultimate reality:



वि मे कर्णं पतयतो वि चक्षुर्  
 वी इदं ज्योतिर्हृदय आहितं यत् ।  
 वि मे मनश्चरति दूरआधीः  
 किं स्विद् वक्ष्यामि किमु नू मनिष्ये ॥<sup>2</sup>

'My ears open to hear, my eyes to see;  
 This Light within my spirit shines beyond;  
 My mind roams with its thoughts in the distance;  
 What shall I speak, and what, really, shall I think?'

Here the above mantra narrates an experience of a ṛṣi which cannot be interpreted in terms of the senses before which the mind is restless, unable to comprehend. He cannot reduce his experience to words or thoughts. What is given in the Veda as a deep personal experience with subtle emotional modulations finds its place in the *Upaniṣad-s* as

यतो वाचो निवर्तन्ते अप्राप्य मनसा सह ।<sup>3</sup>

'From which words return unattaining, with the mind'. This is intellectual and philosophic. But the Vedic diction is both poetical and personal.

Quantum mechanics re-establishes the idea acquired through everyday experience regarding the unity of the universe and general connections among various phenomena. This idea received a setback in the classical theory. The sharp boundaries that existed between waves and particles, particles and fields, object under investigation and the medium, are all obliterated, and the concept of the interconversion of matter is introduced. We find ourselves in full agreement with the following appropriate remark made by Bohm:<sup>4</sup>

It seems necessary to give up the idea that the world can correctly be analysed into distinct parts, and to replace it with the assumption that the entire universe is basically a single indivisible unit. Only in the classical limit can the description in terms of component parts be correctly applied without reservations. Wherever quantum phenomena play a significant role, we shall find that the apparent parts can change in a fundamental way with the passage of time, because of the underlying indivisible connections between them. Thus, we are led to picture the world as an indivisible, but flexible and everchanging, unit.

The Quantum Theory forces us to see the universe not as a collection of physical objects but rather as a complicated web of relations between the different parts of a unified whole. The age-old wisdom of ṛsis as reflected in the ancient Hindu scriptures clearly indicate that many of them have expressed their experience in words which are almost identical to those used in Atomic Physics.

As a modern interpreter of the scriptures, Aurobindo writes: 'The material object becomes...something different from what we now see, not a separate object on the background or in the environment of the rest of nature but an indivisible part and even in a subtle way an expression of the unity of all that we see...'<sup>5</sup>

If such statements could be taken as an account of how nature appears in atomic physics, the following two statements from atomic physicists like Stapp and Heisenberg, could in turn, be read as a description of the mystical experience of nature:

An elementary particle is not an independently existing unanalyzable entity. It is, in essence, a set of relationships that reach outward to other things. In modern physics, one has now divided the world not into different groups of objects but into different groups of connections...what can be distinguished is the kind of connection which is primarily important in a certain phenomenon...<sup>6</sup>

The world thus appears as a complicated tissue of events, in which connections of different kinds alternate or overlap or combine and thereby determine the texture of the whole<sup>7</sup>.

The picture of an interconnected cosmic web which emerges from modern atomic physics has been used extensively in the East to convey the mystical experience of nature. In Hindu scriptures Brahman is the unifying thread in the cosmic web, the ultimate ground of all being, as stated in the *Upaniṣad*.

यस्मिन्द्यौः पृथिवी चान्तरिक्ष-

मोतं मनः सह प्राणैश्च सर्वैः ।

तमेवैकं जानथ आत्मानमन्या-

वाचो विमुञ्चथामृतस्यैष सेतुः ॥<sup>8</sup>

'He on whom the sky, the earth, and the atmosphere are woven, and the wind, together with all life-breaths, Him alone know as the one soul'.

Again *Bhagavad Gītā*<sup>9</sup> presents this truth of one and non-dual as the truth of energy and matter in five great verses.



बहिरन्तश्च भूतानामचरं चरमेव च ।  
सूक्ष्मत्वात्तदविज्ञेयं दूरस्थं चान्तिके च तत् ॥

‘(It is) without and within (all) beings both unmoving and moving, because It is subtle, It is incomprehensible; It is far as well as near.’

अविभक्तं च भूतेषु विभक्तमिव च स्थितम् ।  
भूतभर्तृ च तज्ज्ञेयं ग्रसिष्णु प्रभविष्णु च ॥

‘Itself is undivided, It exists in all divided things as if divided; It should also be known as the sustainer of things as well as their absorber and creator.’

ज्योतिषामपि तज्ज्योतिस्तमसः परमुच्यते ।  
ज्ञानं ज्ञेयं ज्ञानगम्यं हृदि सर्वस्य निष्ठितम् ॥

‘It is the light of all lights beyond all darkness (of ignorance and delusion); (as the one self in all, It is) knowledge, object of knowledge and goal of knowledge (ever) established in the heart of all.’

समं सर्वेषु भूतेषु तिष्ठन्तं परमेश्वरम् ।  
विनश्यत्स्वविनश्यन्तं यः पश्यति स पश्यति ॥

‘He sees (indeed) who sees (the one) Supreme Lord existing equally (or integrally) in all beings, imperishable in the things that perish.’

यदा भूतपृथग्भावमेकस्थमनुपश्यति ।  
तत एव च विस्तारं ब्रह्म संपद्यते तदा ॥

‘When one realizes all separately existing beings as existing in the One and their expansion from That (One) only, then one attains Brahman.’

Of course modern physics works in an entirely different framework and cannot go that far in the experience of the unity of all things. But atleast in the field of atomic theory a giant step has been taken towards the world view of the Indian mystics embodied in the ancient scriptures.

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- <sup>4</sup> Bohm, David, *Quantum Theory*, Prentice Hall, New York, 1957
- <sup>5</sup> Aurobindo, *Synthesis of Yoga* (Aurobindo Ashram, Pondicherry, India 1957) p. 993
- <sup>6</sup> Stapp, H.P., *Matrix Interpretation of Quantum Theory*, Physical Theory, Physical Review, Vol. D3 March 15th, 1971, pp. 1303-20
- <sup>7</sup> Heisenberg, W, *Physics and Philosophy* (Allen & Unwin London, 1963), p. 96
- <sup>8</sup> *Muṇḍakopaniṣad*, 2-2-5
- <sup>9</sup> *Bhagavad Gītā*, Ch. XIII. 15, 16, 17, 27 and 30.

*I have realized this great Being who shines effulgent like the sun beyond all darkness. One passes beyond death only on realizing Him. There is no other way of escape from the circle of births and deaths.*

– Svetāsvataropaniṣad – 3, 8

## Scientific Basis of Indian Astrology\*

*Dr. K.V. Sarma*

Astrology, being a science which aims at predicting the future, cannot fail to interest even the staunch non-believer. Whether it is to seek guidance on some matter of urgency, or to sort out remedies for current ills, or to take timely precautions against some impending calamity, or to avoid taking a false step in one's career, or at least, prompted by sheer curiosity, more people than who care to admit it, including the high-ups and the intelligentsia, continue to consult astrologers, every now and then. The evidence of the large number of periodicals which are solely devoted to astrology, apart from the much more numerous ones which publish weekly predictions, is clear. If this is the position in India, things are not very much different elsewhere – the shade changes, but the substance remains. And, in the West, there has been, especially after the Second World War, a sustained interest in astrology in its multifarious facets. It should, indeed, be profitable to take a close-up view of the matter and make some predictions on this science of predictions.

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\* This article is a reproduction of the script of a Radio talk by the author in 1976.



Astrology, which literally means 'the science of stars', can claim to be one of the earliest avocations of man. In India, it can be traced to the Vedas, where, in the *Taittirīya Saṁhitā* of the *Yajurveda* (1.5.2.1.), mention is made of the 'auspicious star' (*puṇyam nakṣatram*) and the advantage of performing good acts when that star is rising. The *nakṣatra-darśa* 'star-gazer' and *gaṇaka* 'astrologer' were professionalists even during Vedic times.

The causes which gave rise to the science of astrology are not far to seek. Now, things before us do not seem to follow strict logic, the law of cause and effect, of labour and reward. We see that human effort and freedom of will often miscarry. Apparently, there seem to be unseen forces which have a hand in these matters. Instead of ignoring these as freaks of nature or chance occurrences, the intelligent man evolved the science of astrology which seeks to bring all aspects of human activities within the range of planetary indication, physiognomical features, etc. The rules for astrological calculations have, naturally, been the result of minute classification and evaluation of a mass of statistical data, on a large variety of subjects, patiently collected under different conditions, over long periods of time, and, later, examined and analysed elaborately before generalisations were made. Vision and intuition, which involve a rather highly developed power of deduction, should have had their own part to play in the framing of the rules. The science has been subjected also to periodical additions and emendations, especially with regard to exceptions and new features. May be, planetary positions and physiognomical features do not really cause the results, but only indicate them empirically. But the

soundness of the rules is proved by means of cross checking the simultaneous occurrence of the indicators and the results which they indicate.

If the profuse literature on astrology available today, in India, in Sanskrit and in the regional languages, is any guide, it would seem that India had been a very fertile ground for the growth of astrology. Of the main sections of traditional Indian *Jyotiṣa*, the *Gaṇita-skandha* comprehends mathematics and astronomy, and the *Hora* and *Saṁhitā skandhas* constitute astrology. There, too, the *Hora* in its several sections like *Jātaka*, *Praśna* and *Muhūrta*, aims at predictions relating to the individual and the *Saṁhitā-skandha* takes under its purview mundane or natural astrology in all its aspects. The two sages Parāśara and Jaimini are credited with the two main systems of astrology, of which the former has all-India prevalence while the latter is popular only in the south. One aspect of astrology, viz. *Varṣa-phala* or 'yearly predictions' has come to be elaborated, in the 16th century, by Nilakanṭha Daivajña in his well-known *Tajika-Nīlakanṭhi*. The *Praśna* branch of astrology, again, has been studied elaborately in Kerala in South India. Among the eminent writers on Indian astrology might be mentioned the prolific Varāhamihira (A.D. c. 500) who wrote the *Bṛhajjātaka* and the *Bṛhatsaṁhitā*, Śripati (born A.D. 999), author of the *Śripatipaddhati* and the *Jyotiṣaratnamāla*, Keśava Daivajña (born A.D. 1456), who is famous through his *Keśavapaddhati* and his son Gaṇeśa Daivajña (born A.D. 1507) who was a prolific writer both on astronomy and astrology. A very interesting type of literature that came to be produced in predictive astrology is known as *Naḍi-granthās* and are ascribed to different

authorities like Bhṛgu, Śukra, Agastya, Mārkaṇḍeya, Satya, Dhruva and Nandi. The works of this class comprise hundreds of horoscopes of individuals of future generations and other specific or general subjects of the future with detailed predictions thereon. Naturally, these are consulted with unslated interest by individuals whose horoscopes happen to be found in these massive volumes.

However, if a rationalist thinker of today, to whom reason appeals most, seeing is believing, and the present is the reality, thinks twice before giving credence to astrology, he would be fully justified in doing so. In fact, that is exactly the manner in which he would react towards any other thing that does not fall within the range of his individual learning, experience and imagination. But these qualifications vary from person to person. To illustrate : While a qualified doctor can distinguish one from the other such ailments as fever, influenza, typhoid and pneumonia on taking a patient's pulse and temperature, the patient himself would be aware of nothing more than the rise in temperature. He might even stare in disbelief at modern medical science which can identify diseases like cancer, tuberculosis and leprosy which would affect him only several years later in life or which had affected him years ago. This is the logical attitude which a man of common sense would, naturally, take in the case also of apparently unaccountable predictions of astrology.

Under the circumstances, it would, indeed, be worthwhile to investigate the intrinsic worth of astrology and make such use of it, if any, as could be helpful to modern living. There are two ways of assessing a discipline which



is apparently in its empirical stage or the steps in whose evolution are not very clear : First, to analyse and study the factors involved and secondly to verify the findings of the discipline with actual results. In fact, these are the methods employed for the evaluation of other seemingly intuitive traditional disciplines like *Yoga*. Thus, the analytical experiments on yogic states conducted by institutions like the Kaivalyadhāma of Lonavala in Mahārāshtra, have served in separating the real factors of *yoga* from the attendant ones and in making clear the significance of several yogic practices. Likewise, in the West, while the experiments of Neal Miller of the Rockefeller University have shown that man can control voluntarily even the supposed involuntary muscles, the experiments on bio-feedback conducted by the Menninger Foundation of Topeka (Kansas, U.S.) have shown that autogenic training or voluntary bodily control, which can be affected by yogic practices, can bring about changes in blood pressure, heart rate muscular tension, brain waves and other biological functions—changes which could be directed towards the curing of bodily ailments and even in enlivening the intellect.

It would be equally worthwhile to subject the discipline of astrology to similar analysis and experimentation. Maybe, the analysis of astrology is more complicated than that of *yoga*, for more factors are involved herein. Personal equations might also crop in. However, a mitigating factor here would be the availability of a mass of material for correlation. Thus, the different branches of the discipline, like planetary astrology, numerology, palmistry, physiognomy, etc. as applied to the same person could be studied individually and comparatively. Thus, the findings of the

said different branches of astrology on one and the same event or individual could be subjected to detailed analysis and correlations made. Substantial statistical data collected on a number of representative items studied in the light of the rules of the different branches of astrology, could, when properly classified and correlated, place the discipline on a proper scientific setting. Modern scientific explanations and corroborations might also have to be taken into account, when available. To cite an example : Indian astrology has predicted heavy upheavals in 1982, when an *Aṣṭagrahayoga* will occur, when all the planets will be aligned in a straight line. This prediction could be reinforced by very similar assertions made on purely astronomical and physical grounds by two modern scientists, Gribbin and Plagemann in their recently published book entitled *The Jupiter effect* (Sept. 1974). The extension of the scope of astrology to spheres beyond those which have been envisaged by the ancient authors of the science could be done on the basis of findings from the study projected above. Or, has the process of extension started already, for an Institute of Atomic Astrology has recently been opened at Bāṇasthalī in Rajasthan, and a Committee set up by the Bangalore University has begun to investigate, scientifically and rationally, miracles, occult phenomena and verifiable superstitions. The interest in the West on similar investigations could be gauged from a round of Conferences and Seminars started mainly by American psychiatrists from April, 1976 to analyse life after death on the basis of the findings recorded by Dr. Raymond Moody Jr., in a book of his on the subject, which has run into three editions within a year since it was published in 1975.

# Iconography and Sculpture

*Dr. Balagopal T.S. Prabhu*

On the (vertical) fire lines upright forms are produced. On the (horizontal) water lines forms expressing feelings are produced. On the (diagonal) wind lines fiery (energetic) forms are produced. The knowledge of the line is then to be known as all comprehensive in sculpture.

- Vāstusūtra upaniṣad (2.23-26)

## 1. Introduction

Sculpture (śilpa) is an integral part of traditional Indian Architecture, indeed the design principles of both arise from the same theory. In traditional Indian Architecture, the sculptural art and structural engineering are so synthesised that the separation of the art and engineering is impossible. Here the structural form is modified by sculpture beyond recognition, and simultaneously sculptural form is made out of structure. The moulding of the base, the treatment of the pillars, the decoration of the wall, the forming of the roof are all done in a manner by which the harshness of stone and timber is relieved by the smoothness of the sculpture. The building elements such as door frames sides of wall openings, beams and rafters, ceiling joint and planks, dormer windows, steps and hand rails, water spout etc. are



all artistically moulded or carved in delicate proportions. The common motifs of sculptural treatment were geometrical patterns, flowers, animal life, human forms, gods, demigods and grotesque figures of wild imaginations. The sculptural work is done in half relief as well as in full rounded form. There is strictly no separation or distinction between religious and secular art in India. Consequently in all buildings one may see sculptural works in which gods, demigods or human beings are shown in all forms, shapes and postures. They are carved or moulded expressing nine basic emotions - śṛṅgāra (erotic), karuṇa (pathetic), vīra (heroic), roudra (furious), hāsyā (laugh exciting), bhayānaka (fearful), bībhatsa (loathsome), adbhuta (wonder evoking) and śānta (peaceful) together with preyaś (loving) and pratīkṣa (expecting), with subtle changes of lips, eyes, eyebrows and postures.

Two types of sculptural works may however be clearly distinguished in the land. One belongs to the category of sacred art, concerned with the representations of gods as objects of worship installed in shrines. The second type, more numerous, includes all works in which gods, demigods, kings, sages and ordinary people are represented on every surface, niches, panels or elements as decorative treatment. Here are events from epics, legends, and classics as well as from day-to-day life as perceived by the craftsmen. The form, style and expression of the secular art are flexible. The craftsmen are free to incorporate local traditions or humorous depiction of events. However the canonical rules of dimensions, proportions and details of the images of gods for worship as laid down in Āgamic texts and they are irrefutable and unchangeable. This dual approach has helped to achieve

uniformity and unity in the spiritual aspect of the sculpture, and to permit diversity and variety in the mundane aspect of art depending on characteristics of climate, dress, ornaments, social customs etc. of different geographical and ethnic regions of India. Outwardly, one is confronted with a panorama of regional art forms in sculpture, but they all merge into a unified expression in the images of Gods.

## 2. Materials for making images of gods

According to Āgamic texts the images of gods may be made in six types of materials – jewels, metals, stones, earth, wood or glass.

**Jewels :** The nine jewels associated with the astrological planets are listed below. Gods worshipped in jewels are believed to bestow all wishes (sarvakāmaphalaprada), according to Padmasāhitha. Of the jewels manikyam (Ruby) is the most important material for making images of god. The Bharata image of Irinjāluḥ is believed to be Ruby.

### Planets and associated jewels

#### Graha

Sūrya	(Sun)	Māṇikyā	(Ruby)
Candra	(Moon)	Mouktika	(Pearl)
Kuja	(Mars)	Vidruma (Pavizham)	(Coral)
Budha	(Mercury)	Marataka	(Emerald)
Guru	(Jupiter)	Puṣyarāga	(Topaz)
Śukra	(Venus)	Vajra	(Diamond)
Śani	(Saturn)	Indranīla	(Sapphire)
Rāhu		Gometaka	(Chinamon)
Ketu		Vyḍūrya	Cat eye

**Metals** : Eight types of metals used for making images or gods and their beneficial aspects or malefic effects are listed in the table below:

Nature		Name of metal	Effects of worshipping gods with images made in the metals
Benefic (Śubha)	Gold	(Souvarṇa)	Peace and salvation
	Silver	(Rajata)	Prosperity
	Copper	(Tāmraja)	Prosterity - lineage (Puthadam)
	Brass	(Paithala)	Education
	Bronze	(Kāśya)	Health and long life
Malefic (Aśubha)	Iron	(Āyasa)	Malefic used for Magical rites -
	Lead	(Saisaka)	related with depiction of demons
	Tin	(Trapusa)	

**Stones** : Stones for making images are basically classified into four types depending on their colours. White, reddish, yellowish and blackish each prescribed as suitable for Brāhmins, Kṣatriyās, Vaiśyās and Śūdrās respectively. They are also said to bestow salvation, victory, wealth and grains respectively to the worshippers. The stone should be of uniform colour, should be dense, smooth and deeply embedded in earth. It should be of appropriate dimension and free from defects such as spots, streaks, flaws, faults and cracks. Depending on the shape and workability, they are further classified into their types - male, female and



neuter. A stone is said to be male when it is of uniform colour, dense, smooth and perfectly cylindrical. When struck with a hammer it gives the sound of an elephant bell. A female stone has a wide bottom and narrow head and produces the sound of a cymbal when struck by a tool. A neuter stone is bulged at the middle and produces no sound when struck with tools. Stones are by far the most common material for making images of god for installation in temples. The male types of stone is generally prescribed for making idols. Female types of stones may however be used for making images of goddesses and in all cases for making pedestals on which the idols are moulded. The neutral stones are used only for base course of the pedestal (padaśilā).

**Wood :** Twelve trees are prescribed for making wooden images of gods as listed below, which are appropriate to each varṇa as they are supposed to show the effects due to each.

- |                                |                     |
|--------------------------------|---------------------|
| 1. Candana, Devadāru, Śamī     | Brāhmin (salvation) |
| 2. Pippala, Śimśapa, Khadira   | Kṣatriya (victory)  |
| 3. Asana, Malura, Madhūka      | Vaiśya (wealth)     |
| 4. Bakula, Padmaka, Karṇikāraṁ | Śūdra (grains)      |

Bhagavatī image at Craṅganūr, Pārvatī image at Vaḍakkunathan temple Trichur, the idols of Kṛṣṇa, Balarāma and Subhadrā at Puri etc. are examples of wooden images.

**Earth :** Images made of earth have a special significance in Indian Iconography. Lord Rāma worshipped Śiva by making an earthen linga at Rāmeśwaraṁ before launching

his war against Rāvaṇa. Arjuna also made a earthen liṅga and worshipped Śiva when faced with defeat from Kirāta, who was none other than Śiva in disguise. The system of making earthen liṅga is very common in all places for offering worship to Śiva at Tīrthās, for occasions such as Śivarātri. Good quality earth, specially processed, is used to mould images in its raw form or baked form. This is called Mṛṇmya bimba (earthen images).

A special method of preparing gods images in composite materials, with earth as the basic ingredient is called Miśraka bimba (composite image) also called Bāhuvīra bimba. The composite image making is a complex process. The bones are simulated in sticks of selected trees and tied in positions by copper strings. It is covered with adhesives over which fibres to represent nervous system are fixed. The frame work is then pasted over and over with a composite matrix made by inter grinding earth with grains, spices, medicinal essences, milk, ghee, powered jewels, holy water etc. to beautifully shape the image. The whole is then covered in the silk and coated finally with a hard enduring resinous composite, made as above, chiselling life-like features on the image. It may be then painted in appropriate colours to complete the process. A variety of auspicious and precious materials go into the image making process, lasting long period of ritualistic penance in such Bāhuvīra images. The Anantha Padmanābhaswāmy image at Trivandrum is an example of such an image.

**Glass** : Sphaṭikam (glass) is a rare category of material for making gods' images. It has three categories -

Sphaṭikaṁ (glassy crystal), Sūryakantaṁ (crystal of sun's lusture) and Cāndrakanthaṁ (crystal of moon's luminance). The worship of god in the sphaṭika images is believed to bestow, health, wealth and prosperity in this life and salvation after death.

### 3. Symbolic Representations of God

There are three sorts of representation of gods - symbolic, iconic and mixed. The symbolic representation is known as Niṣkalaṁ or Liṅgaṁ. The iconic images are called Sakalaṁ or Bimbaṁ. The Mukhaliṅga is a combination of these two - iconic images super imposed on a Liṅga and is called Misra category of image.

According to Āgamic text the manifestations of god in the form of a deity represents only certain specific aspects of the universal form of god – Brahma. The three traditional divisions of the ultimate reality are Brahma, Viṣṇu and Rudra representing the creative, preservative and destructive (Sṛṣṭi, Sthiti and Samhāra) aspects. They get manifested in many forms with the power (Śakti) conceived as ever associated with the ultimate reality. The symbolic representations of these deities are done in a single stone divided into three equal parts. The lowest part, square in sections, represents Brahma, the middle octagonal section, Viṣṇu and the top circular portion Rudra. As the symbolic stone is mounted on a pedestal and firmly set, only the cylindered portions of the stone representations of Rudra are revealed to the onlooker. Consequently the symbolic representations of Śiva over the years have been associated with this cylindrical form of Liṅga.

The liṅga is fashioned from a square stone Brahmaśilā. It is divided into 3 parts. The octogonal section is formed by chiselling of the four corners. Successive removal of the sharp corners converts this octagon into a circular form. The cylindrical portions of the liṅga is rounded at the top and given certain characteristic signs appropriate to the worship of Śiva in different types of temples (Nāgara, Drāvida, Viśara etc.) as prescribed in āgamic text. Depending on the method of opportunity the length among the three sections, liṅgas are categorised into 4 types. Sarvasamānam, Samāsamam, Vardhamānam and Easadhikam. The Sarvasama liṅga has equal lengths for the square, octogonal and circular sections. The lengths of the section in the Samāsamam category are equal to the perimeters of the sections. This means that the square sections will have maximum length, the octogonal sections, a medium length and the circular section minimum length. This type of liṅgam is however rarely adopted for worship. In the Vardhamāna liṅgam, the lengths of these sections increase by one unit as one moves from the square through octogonal to circular sections. Common ratios of lengths are 4:5:6, 5:6:7, 6:7:8 and 7:8:9. This Easadhikam liṅgam the lengths of the lower portions are equal, but that of the upper portion are 1 module more than that of the lower ones. The common ratios of lengths here are 3:3:4, 5:5:6 and 7:7:8.

The total length of the liṅga is expressed in three ways. Firstly, in absolute measures, the length of the liṅga varies from 1½ hasta to 5 hasta, in successive increments of ¼ hasta or 6 aṅgula. Secondly it is taken as a ratio of the width of the garbhagṛha. The length of the liṅga may



thus be taken as  $1/2$ ,  $5/9$  or  $3/5$  of the cell width. Thirdly the length is taken in relation to the height of the door opening into the garbhagrha. It may be equal to the door height, or with an increase or decrease of quarter this height. In general the width of each portion of the liṅga is related to its length, varying from  $5/24$  to  $8/24$  of the length of the sections.

The pedestal for the liṅgaṁ consists of a square seat with its side length equal to 3 times the diameter of the liṅga and a height equal to that of the octogonal portions and a projecting spout of  $1/3$  of this size. It has an octogonal hole in the centre into which the viṣṇukhaṇḍa of the liṅga gets fixed, with only the cylindrical Rudrakhaṇḍa projecting out side. An annular groove around the liṅga for draining the abhiṣeka water, is joined to the channel in the projecting portion of the pedestal. This channel is always oriented towards the north with a gentle deflection of  $1/16$  towards the east. The continuation of this channel outside the garbhagrha is seen in the form of the highly sculptured form of the spout (pranāla). The pedestal height is divided into 16 parts and fashioned with moulding.

Depending on the method of treating the visible part of the liṅga above the pedestal, there are many varieties, chief of which are Trairasika liṅga, Surārcita liṅga, Dharalinga, Sahastralinga and Mukhalinga.

Trairasika liṅga is one in which the total height is divided into 9 equal parts with each of the Brahmā, Viṣṇu and Rudrakhaṇḍa taking three equal parts, but the cricumferences of the square, octogonal and circular

sections are prescribed as  $8/9$ ,  $7/9$  and  $6/9$  of the total height. The linga in which the width is equal to quarter of the height of the section is the type worshipped by gods and here called *Surārcita* (honoured by god) linga. If the worshipped elements of a linga are divided into two sections. With the lower portions prescribed with a number of facets (4, 8, or 16) and the upper portion has twice as many, such a faceted linga is known as *Dharā linga*. A *sahasra linga* is one which has 25 facets cut on the circular portion, each facet being superposed with forty images of lingas.

#### 4. Mukhalinga

The most fascinating symbolic representation of Śiva is in the form of linga with faces. The width of this linga is  $3/10$  of its height. The height is divided into 10 equal parts, of which 2 parts from the shoulder, 1 part neck, 3 parts face, 1 part top of the head, 2 parts hair arrangement and 1 part for the top of the linga. On the four sides of the linga are the perfect sculpturing of the god's head in every minute detail. The face on the east is that of *Tatpuruṣa* the supreme form of Śiva with three eyes (*trineta*) knotted hair (*jaṭā*) and fish-shaped ear rings (*makara kuṇḍala*). The south face is that of *aghora*, or Śiva in the form of destroyer, with over locks of hair studded with skulls (*kapāla*) and with adornment of snakes (*nāgabhūṣaṇa*). The west face is that of *sadyotjata*, śiva in pure and pleasant form, adorned with precious stones. The north face is that of *Vāmadeva*, Śiva in the gentle and lustrous form and decoration appropriate to a young girl. The mukhalinga is seen at its best in the cave temple at Elephanta dated 6th century AD.

It may be noted that Mukhaliṅga is the only one form of iconic representation of Śiva. According to mythology, Śiva has 18 manifestations, classically worshipped in the iconic form. These eighteen forms as given in *Śilparatna* are listed below:

1. Sukhāsana (Śiva comfortably seated)
2. Somaskanda (Śiva with Umā and Skanda)
3. Candraśekhara (Śiva with moon in his crest)
4. Vṛṣarudha (Śiva and Umā mounted on bull)
5. Nṛttamūrty (The dancing Śiva form)
6. Gaṅgādhara (Śiva holding Gaṅgā in his hairs)
7. Tripurāri (Śiva with Umā, the destroyer of Tripura)
8. Kalyāṇasundara (Śiva with Uma in all adornments)
9. Ardhanarīswara (Śiva forming the right of the body and Umā and left half)
10. Gajaghna (Śiva stripping the skin of elephant)
11. Paśupati (Śiva as protector of animals)
12. Kankala (Maheśwara as a hunter, with all ornaments accompanied by Bhūtagaṇa)
13. Śaṅkaranārāyaṇa (Harihara, Śankara forming the right half of the body and Viṣṇu the left half)
14. Bhikṣāṭanamūrty (Śiva in the mendicant robe, in the portion of walking)
15. Candeśwara (Śiva in the posture of drawing a bow and as bestower of boon on Candeśa)
16. Dakṣiṇāmūrty (Śiva in the teaching posture)
17. Kālāri (Śiva as the slayer of Kāla)
18. Liṅga Saṁbhūta (Mukhaliṅga, Śiva in the form of liṅga)

## 5. Iconic Representation of gods

The iconic representations of gods involve many considerations such as

1. The height of the image
2. The position of posture
3. The pedestal for mounting the image
4. The overall proportions of the image with regard to height
5. The detailed proportions related to the divisions of the parts
6. Aspects and emotions of the deities
7. Attire, garments, ornamentations and accompaniments and
8. Decorative treatment of aura and enframement.

Indian iconography and iconometry is a vast discipline which takes up all these aspects in elaborate detail for the representation of numerous gods and goddesses, sculptured not only as main images of worship, but also as attendant deities on the walls, ceilings, dormer windows, pillars etc. The iconographical themes were also extended for general decoration of temples on a profuse level as in Belur, Khajarahho, Konark etc. with mythological and worldly scenes with magnificent imagination as well as with brutal realities.

The overall height of the images of worship is determined from three considerations, namely (i) the width of garbhagr̥ha (ii) the height of the door opening and (iii) the height of the founder of the temple. In terms of the width of the garbhagr̥ha the height is taken as equal to its width or a proportion ( $2/3$ ,  $3/4$  or  $1/2$  of the width. In terms of the height of the door opening the total height of the image may be taken as equal to  $1\frac{1}{2}H$ ,  $1\frac{1}{4}H$ ,  $1H$ ,  $3/4H$ ,  $2/3H$ ,  $2/3$  of ( $7/8H$  or  $8/9$ ). In relation to the body of the founder, the height of the image may be taken as equal to his height, or as high as the shoulders, nipples



or navel of the founder. The height of the vertical reference line so opted is to be checked for its astrological auspiciousness before finally accepting the same. The dimension of the portable images are decided as a proportion of the principal image ( $1/7$ ,  $1/6$ ,  $1/5$ ,  $1/4$ ,  $1/3$  or  $1/2$  of the principal image).

The overall heights of the images in standing posture (koutukayama) are modified in the case of images in sitting (seena) and lying (śayana) postures. For images in sitting posture the height is  $2/3$  of the dimensions given for the standing images. The height of lying images is similarly  $1/3$  of the height proposed for standing images. The length of the image in lying posture is however decided by the length of the garbhagr̥ha. For uttama category of images the length is divided into 16 parts, 4 parts are left at the right end where the head comes, and 2 parts at the left end when the feet are depicted. Alternately the length may be divided into 8 or 7 parts with 2 parts left at the right and 1 part at the left end of the garbhagr̥ha. It is also recommended that such a Garbhagr̥ha should have a triple door for viewing the image fully, as provided in Tirupati (Govindarāja paṭṭaṇa) and Śrīraṅgaṇi.

The pedestal for statues are to be formed befitting the ornamentations of deities. The height of pedestal is  $1/5$  of the height of the image if standing,  $1/4$  of it is sitting and  $1/3$  if reclining. For standing and sitting images, the height of the pedestal is divided into 5 portions, the top two portions forming the padmapīṭhaṁ and the lower 3 parts its base. The base is square or rectangular in shape and it is to be formed as described in the case of liṅga

pedestal. The top element of padmapīṭham may be circular, oval or semicircular in plan. Its width is twice the height. This height is to be divided into 6 equal parts in its simplest form with 1 part each taking the bottom and top string and two moulding of lotuses, the a taurius in between. For seated images the width of the pedestal is suitably increased. Depending on the divisions of the height, shape of the plan and details of moulding, there are nine types of pedestals - Bhadrapiṭha, Padmapīṭha, Vajrapīṭha, Mahāmbuja, Śrīkara, Pīthapadma, Mahāvajra, Soumyaka and Śrīkanyā - as described in *Mayamata*. *Śilparatna* describes many more with names such as Merusundara, Lakṣmīsundara, Samaṅgabhadra etc.

There will be cases in which more than one deity are installed on the same pedestal. In such a case the most important deity is given the height, as determined above. The height of other deities are reduced suitably. For example if the statue of the goddess is also put up along with that of the god, the height of the female image is fixed only as much as the nose or shoulder height of the male image. This differences may be divided into 8 parts and the height of the female deity fixed at any of these values also, according to *Bhāṣāśilparatna*.

## 6. Proportions in Iconography

Indian iconography makes use of 10 main varieties of proportions of images ranging from Ekatāla (1 Tāla) to Daśatāla (10 Tāla). Tāla literally means palm, the inner length of hand including the fingers, which is stated by the sages as the length of the face. This length is divided into 12 parts or aṅgula, the width of the middle phalax

of the mid finger on the right arm referred as Nīcāṅgulaṁ in the dimensional system. In the proportionate system of iconometry, Tālam simply refers to the face length of the image – from the lower cheek to the top of the forehead which is also taken as the width of the face. One twelfth of the tālaṁ is a unit called aṅgula and one eighth of the aṅgula is a sub-unit called yava. An image is said to be of a particular type, say Aṣṭatāla (8 tāla) if the total height of the image from the feet up to the forehead is equal to 8 times the face length. It will thus have 96 aṅgula height.

Each proportion, say aṣṭatāla (8 tāla), is subdivided into three varieties - uttama (highest) madhyama (middle) and adhama (least). 96 aṅgula is the measure of the madhyama (mean measure) of that category, the uttama (highest measure being 4 aṅgula more than the mean i.e., 100 aṅgula) and the adhama (least) being 4 aṅgula less than the mean (92 aṅgula). While a particular major variety of tālamāna proportions is adopted for a category of images the three subdivisions - uttama, madhyama and adhama are used to portray the superior, medium and inferior deities of that particular category as shown in the table.

Category of Tālamāna	Sub category	gods represented
10 tāla (daśa tāla)	Uttama 124A Madhyama 120A Adhama 116A	Brahma, Viṣṇu, Maheśwara Saraswatī, Lakṣmī, Umā Durgā, Bhūmi and goddesses and sages (Maharṣi)

9 tāla (nava tāla)	Uttama 112A Madhyama 108A Adhama 104A	Aṣṭadikpālaka, Vasu, Gods and Goddesses Yakṣa, Śivagaṇa Vidyādhara, Sidha, Gandharva, Pitie
8 tāla (aṣṭa tāla)	Uttama 100A Madhyama 96A Adhama 92A	Śreṣṭha Madhyama Human beings Adhama
7 tāla (sapta tāla)		Piśācās (Demons)
6 tāla (ṣad tāla)		Dwarfs
5 tāla (pañcha tāla)	Uttama 64A Madhyama 60A Adhama 56A	Gaṇesa, Skanda, Vāmana Bhutaṅgaṇa of gods Children
4 tāla (catur tāla)		Bhūthanga
3 tāla (tri tāla)		Yakṣa and kinnara
2 tāla (dwi tāla)		Kūrma (Tortoise)
1 tāla (eka tāla)		Matsya (Fish) Pannaga (Serpant)

The tāla system is relevant with regard to the total height of the image only. The tāla or the face length is not a module of these images regulating the several body proportion. This module (mātra) is angula or its multiples (1 golaka = 2 angula) and (1 parva = 3 angula). The applications of this modular measure for the proportionate measurement is aptly demonstrated in the Navatāla system. In this case the total height of 108 angula is distributed



among 10 divisions of the body as given in the following tāla.

Dimensions of the body	Aṅgula measures of each division		
	Uttama	Madhyama	Adhama
Top of the head			
to the top of forehead		3	
Face - forehead	4		
nose	4	12	12
lips	2		
cheeks	2		
Neck		3	
Neck to the horizontal line through heart		12	
From the level of heart to that of Nābhi (navel)		12	
Navel to Genitalia		12	
Thigh		24	
Knee		3	
Leg		24	
Foot		3	
		108	

The procedure for sculpturing the image is first to select the stone of length equal to twice the image height and of width equal to  $3/4$  the image height and of thickness half this width. The stone is fixed firmly on the ground and the 11 horizontal lines corresponding to the above divisions are marked on the stone slab. Horizontal lines are also drawn corresponding to the measures of Padmapīṭhaṁ pedestal, base of pedestal, top of the crown, and mid points

of thighs and legs. The vertical lines through the centre, ears, shoulders and the limits of weapons are also drawn. Based on these reference lines the different parts of the body are marked. The dimensions of each part are given in the Āgama text on iconography.

For the female figure in Navatāla the vertical proportions as given are adopted as such. But the lateral dimensions are modified to suit a female figure. These parametric dimensions for male and female images are indicated in the table below.

Body parts	Male Image	Female Image
Width of face	12A	11A
neck	8A	7A
bhujam	24A	17A
Breast (nipples)	12A	18A
Belly	16A	11A
Waist	18A	20A
Thigh	24A	24A
Knee	10A	7A
Calf	7A	6A
Feet	5A	4A
	108A	108A

The three varieties of images - Uttama, Madhyama and Adhama in each tāla category are obtained by varying the dimensions of the medium image in table below the neck. Thus the *uttama navathala* category of image will have the body height below the neck increased 4 A and *Adhama Navatāla* category of image will have the body height

reduced by 4 aṅgula. Craftsmen are free to incorporate minor changes in the features of the image within these prescriptions.

The Tālamāna is clearly based on the physiognomical types particulars to different regions of India. Basically the iconometric proportions of adult body appear to belong to the three categories - Sapta tāla, Aṣṭa tāla and Nava tāla - of ethnic groups. Those of the Sapta tāla category are of stouter proportions as compared to Navatāla category of slender stature. The Aṣṭa tāla group are of medium or average stature, consequently the Aṣṭa tāla proportions are used to portray human beings in iconography.

	Aṣṭa tāla			Nava tāla			Daśa tāla		
	A	M	H	A	M	H	A	M	H
1. From top of head to forehead	3			3	3	3	4		
2. Face	12			12	12	12	13		
3. Neck	3			3	3	3	4		
4. Neck to level of heart	10			11½	12	12½	13		
5. Level of heart to Nābhi	10			11½	12	12½	13		
6. Nābhi to genitalia	10			11½	12	12½	13		
7. Thigh	21			23	24	25	26		
8. Knee	3			2¾	3	3¼	4		
9. Leg	21			23	24	25	26		
10. Foot	3			2¾	3	3¼	4		
	96			104	108	112	120		

The aṅgulaṁ measures of Sapta tāla, Aṣṭa tāla and Nava tāla categories are 84, 96 and 108 respectively. But in all cases the measures of the face are same, equal to 1 tālam or 12 aṅgulaṁ. It is also seen that the height of the body (from the top of head to the genitalia) is equal to the height of the leg (thigh, knee, leg and foot). Hence the portions below the neck are shorter for Sapta tāla and Aṣṭa tāla images as compared to that of the Nava tāla. At the same time the lateral dimensions of all images are kept same as that of the Nava tāla type. The net effect is that the Sapta tāla image will appear sturdy where Navatāla image will look comparatively slender. As the Aṣṭa tāla system is used to carve human images, the Sapta tāla will suit the images of demons while the Navatāla system will produce elegant images of gods. Extending this concept further, the Ṣad tāla will be appropriate for dwarfs and Daśatāla will befit the supreme deities of Brahma, Viṣṇu, Śiva and their spouses. The pañcatāla system has different measures for lateral dimensions and these are used to depict Gaṇeśa in stouter proportions, Vāmana in dwarfish proportion and Kumāra in the body proportion of a child. The versatility of the Tāla māna is fully used in this case.

## 7. Adornment of Images

The gods, demi-gods, humans and demons represented in sculpture are in different aspect of their being, in a variety of postures and expressing a range of emotions. Gods may be represented in peaceful (Śānta) or terrific (Ugra) aspects. While the Śāntamūrti will be sculptured with gentle expressions on face and compressed statue, the Ugramūrti will be inflated with divine fury with bulging eyes,



puffed cheeks and in a posture of attack. The different positions taken by images are expressed by changes in the position of head and limb. The sculptural works other than those of images of worship, are generally expressions of movement and action. Female figures are shown with their bodies swaying, and turning about a vertical axis in space. The emotions on their faces are brought to light by subtle details in carving the eye brows, eyes, cheeks and lips.

Āgamic text describes each deity with appropriate attire, ornaments and weapons. The preference of the sculptor is for the bare body and he makes only sparing use of garments and ornaments in images. The attire also reflects the regional character. The garments appear to cling to the body only with their edges and ends emphasised as if they were ornaments on the body. Ornaments are profuse on the neck, arms, waists, legs and fingers in a bewildering variety. Another important feature is the head gear, the hair being arranged in complex patterns, bedecked with ornaments the whole forming crown like features rising to about 8 aṅgula from the forehead.

Images of gods are also invariably crowned. The crowns appear in a variety of shapes – like many tiered tower, domical, lotus shaped, umbrella shaped and in the shape of tortoise. Often the crowns of gods surpass the faces in height, the heights being 15, 18, 21 or 24 aṅgula. Gods are also often associated with their vehicles on which they are mounted or animals in their guardianship, and attendant demi-gods. The main deity is then always brought to prominence by the sculpturing of an Aura (prabhā). The system of enframing images in the portals (Toraṇa prabhā)

is also followed in many cases. Every detail of the image is spelled out in treatises on iconography. Strictly speaking, sculpture and iconography are not parts of architecture. But it is impossible to separate them from temple architecture, which is a synthesis of engineering sciences (Vāstuśāstra), sculpture (śilpa) and theistic rituals of worship (Āgamās).

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## Injunctions and Prohibitions in Mīmāṃsā – Their Import to Language and Linguistic Sciences

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The Mīmāṃsāśāstra is indirectly connected with Syntax and Semantics of the modern linguistic science. The rules of interpretation of a sentence and its meaning which are directly connected with Vedic sentences have by import, application to general sentences. The injuncton is four-fold — injunction of origination, of application, of claim / competence, of performance (utpatti — viniyoga — adhikāra — prayoga). Mīmāṃsā holds that the finite verb which is an injunctive ordaining a vidhi or niṣedha is the central element in a sentence. It consists of two factors — verbal root and verbal suffix. The latter is semantically more important. The verbal suffix denotes *bhāvanā* efficient force which is again of two kinds sabdi and arthi. The injunction induces the hearer to do some action which is denoted by suffix तिङ् (śābdī). Ārthī bhāvanā is the activity of the agent leading to the result. This view of Mīmāṃsakās is analogous to Miller communication model in which source transmits a message to the receiver with conscious intent to affect the latter's behaviour. Even the declaratory statements are

intended ultimately to influence the listener to do some action.

The prohibitory statement like "A Brāhmin should not be killed" is to be interpreted not to exclude female Brāhmins but to include all Brāhmins. Thus the meaning of the negative term is — (i) exclusion in most cases, (ii) exception, (iii) not exception, (iv) partial exclusion. By resorting to lakṣaṇā and arthavāda, the purport of the sentence is to be arrived at.

Mīmāṃsā is called Vākyaśāstra as it primarily deals with interpreting sentences of Vedic texts using the rules of interpretations and considering the utterances in their situational contexts. The author of the Śāstra, Jaimini has propounded the subject of his enquiry as Dharma — "Athāto dharmajijñāsā" where Dharma is defined as, "what has been enjoined in the Veda as conducive to welfare, 'yato-abhyudaya-nisreyasa siddhiḥ'". Thereafter, it is explained why the ordinary means of cognition viz., perception, influence and the rest cannot be of much use in their connection and how the revealed word (śabda) can be the only infallible guide in this matter and further explains how this revealed word i.e., 'Veda', can be infallible guide in this matter. Then he proceeds to examine all the portions including Vedic injunctions and prohibitions in the 1st Adhyāya. In the rest of eleven chapters, Jaimini sets forth in detail the methods of understanding this import of the Vedic texts enunciating rules of interpretation, by illustrating them from sacrificial rituals which were quite current then. But later on these ritualistic practices gradually started disappearing. But attempts were made and even now



continued to be made to illustrate the more important of Jaimini's principles (Nyāyās), through examples drawn from practices current among the community and hence all along, these principles have exercised due influence on all matters concerned with right interpretation of authoritative texts — particularly law and jurisprudence as evidenced by the decisions of law comes as the judgement of Privy Council etc.

The Mīmāṃsā rules were accepted in legal interpretations; whether a rule is obligatory or optional or semi-obligatory is to be decided through interpretation. To cite some of the rules of interpretation accepted by Hindu law:

- (1) When a sentence is complete and explicit in sense and grammar, no attempt should be made to twist the meaning.
- (2) When an expression has more than one meaning and the normal meaning does not agree with the context, its meaning is to be determined by the context.
- (3) When the words or sentences are not explicitly or clearly connected, they should be connected in accordance with grammatical rules so as to form a meaningful sentence.
- (4) When a sentence or a clause by itself does not make any complete sense, it should be considered elliptical and necessary words must be added to make a complete sense, suitable to the context.

The Mīmāṃsākās classify the whole of Veda into main divisions and sub-divisions and expound the rules of interpretation. They divide it into 5 parts - (1) Vidhi

(Injunctions). This vidhi is again fourfold- injunction of origination (utpatti), injunction of application (viniyoga), injunction of claim (adhikāra) and injunction of performance (prayoga). The injunction of origination is that which indicates merely the general nature of a rite or action as in the offers "Agnihotra" - "Agnihotraṁ juhoti". Here the injunction (the action is expressed by the root) is construed as instrument i.e. one should bring into existence the desired object by means of Agnihotra 'Sacrifice' (Yāgena lṣṭaṁ Bhāvayet). The injunction which conveys the connection of a subsidiary with the principal is termed as injunction of application as in the sacrifices with curds 'dadhnā juhoti'. The instrumental case of 'curds' here indicates subsidiary nature and 'sacrifices' the main, 'one should effect Sacrifice with curds. There are 6 means of proof which help this vidhi. They are — direct statement (śruti), mark or word meaning (liṅgaṁ), sentence or syntactical connection (vākya), context (prakaraṇaṁ), position or order (sthāna) and name (samākhyā). Each one in sequence is stronger than the following one श्रुतिलिङ्गवाक्यप्रकरणस्थानसमाख्यानं समवाये पारदौर्बल्यमर्थविप्रकर्षात् (Js. 3-3-14) and is illustrated through examples pertaining to ritual. The third is vākya i.e. which is defined as connected utterance, and this is stronger than the context and others. Context means interdependance, mutual need for compliments as in foresacrifices and others, 'Darśapūrṇābhyām samidhā yāgena bhāvayet.' This prakaraṇa is stronger than the position. Position is the common location, commonness of place in the text and in the performance. It is stronger than the name. Name is a word understood in its literal or etymological sense which is two-fold belonging to Vedic

language and language of the world (classical) (3) Injunction which intimates promptness of performance is the injunction of performance. This order is also six-fold order by direct statement, by sense, by text, by position, by principle, by procedure. (श्रुति-अर्थ-पाठ- स्थान-मुख्य-प्रवृत्त्याख्यानि). Injunction of qualification is that which intimates the ownership of the fruit to be produced by the action in the form of "one desirous of heaven should sacrifice" i.e. ज्योतिष्टोमेन स्वर्गकामो यजेत. Apart from these four-fold injunction the Veda has remaining 4 parts viz. (1) मन्त्र (Vedic texts) (2) नामधेय — names of sacrifices like उद्भिदा यजेत (3) अर्थवाद— commending or condemning a thing, (4) निषेध — prohibitions which are negative injunctions.

Now let us consider those vidhis and niṣedhās as that forms the main topic of our discussion here. A vidhi commands a person to perform some action for the attainment of a desired object. For instance - स्वर्गकामो यजेत impels a man to perform a sacrifice which would lead him to heaven, the most desired object. All such injunctive sentences are characterised by the verbal form like 'yajeta' which is usually in the potential mood (ling). It is therefore the verbal form of the potential mood in an injunctive sentence that awakens an urge in the mind of a man to perform sacrifice. Mīmāṃsakās have shown minute skill in the analysis of the verbal form and in the psychological exposition of bhāvanā (energy) indicated by the potential affix 'त'.

They first divide the verb यजेत which is the principal word in a sentence, into the root, and the potential affix 'त' and further analyse the affix 'त' - the most important

part of a sentence into 2 elements. the first element is the general verblity (आख्यातत्व) which is common to all tenses and moods and the other optativeness (लिङ्त्व) which is peculiar only to potential mood. Both these elements of the affix indicate 'bhāvanā' which is peculiar activity in the agent which is conducive to the production of a thing that is to come into being. This 'bhāvanā' according to Mīmāṃsakas contained in the affix 'त्' is the principal psychological element or the centre to which every part of Veda is somehow to be connected so as to serve some useful purpose. This 'bhāvanā' of 'त्' affix is the principal element whereas root यज् is subordinate. This 'bhāvanā' is two-fold one śābdī — verbal and the other Ārthī (purpose or the fruit). The optativeness indicates 'verbal' bhāvanā and verblity (आख्यातत्व) indicates 'ārthī' (श्रुतिभावना). The शाब्दी भावना is often the nature of instigation (प्रेरणा) which produces आर्थीभावना which is of the nature of inclination (प्रवृत्ति). The relation, therefore, between शाब्दी and आर्थी भावना is that of cause and effect and hence the latter is subordinate to the former. The आर्थीभावना or प्रवृत्ति (tendency latent thereof) further causes the action of sacrifice (yāga) denoted by the root meaning of यज् to come into being. Both these 'bhāvanas' which can be expressed by the verb, भावयेत् require therefore three factors — object (sādhya), the means (sādhana) and the procedure (इतिकर्तव्यता) which correspondingly induces us to ask किं ? केन ? कथं ? - भावयेत्. Thus 'bhāvanā' denoted by the verb is fulfilled in the following way:

1. Yajeta - Yaja + affix 'ta'
2. Affix 'ta' - ākhyātatva (general verblity) liṅtva



3. Ākhyātatva - ārthī liṅtva - sābdī (verbal purpose)
4. Ākhyātatva - effect liṅtva cause
5. Ākhyātatva - subordinate liṅtva principal
6. Ākhyātatva - Pravṛtti (tendency to act) liṅtva preraṇā (instigation)

Śābdī bhāvanā is instigation (preraṇā). Ārthī bhāvanā is tendency to act as (pravṛtti). The meaning of the potential affix 'ta' in the verb 'yajeta' is 'bhāvayeta' (should be brought into being) which further requires 3 factors as already cited. The classical example cited is noteworthy as it is treated as a dialogue between the teacher and a pupil. 'gām ānaya' - "bring this cow". The śābdī bhāvanā as instigation (preraṇā) is implied in this utterance of the teacher which arouses the tendency to act (pravṛtti) - the act of bringing the cow in the mind of the pupil.

In the prohibitory sentences like "One should not eat meat stuck with poisoned arrow" न कलज्जं भक्षयेत् suggests that the eating of poisoned flesh leads to undesirable result and turns a man away from that action. In the niṣedha, negative word नञ् is generally to be construed with the potential affix which expresses 'bhāvanā'. Here also the affix contains 2 elements - आख्यातत्व and लिङ्त्व (verbality & optativeness) - which express शाब्दी and आर्थी भावना respectively. आर्थीभावना is subordinately related as sādhyā (object) to śābdī bhāvanā which is principal. नञ् is, therefore to be construed with the principal element (i.e. निवर्तना) and not subordinate element आर्थी भावना. Just as in the example of राजपुरुषमानय. The arthavadas implying 'censure' form a syntactical whole with a निषेध.

Another example cited is, “ब्राह्मणो न हन्तव्यः “ -

“A Brahmin should not be killed”, does not mean that all female brahmins should be killed or that all male brahmins except one should be killed. Here the masculine gender and the singular number are not significant. It refers to the class of brahmins.

In two mutually contradictory assertions like अतिरात्रे षोडशिनं गृह्णीयात्, नातिरात्रे षोडशिनं गृह्णीयात् the negative in the second statement does not signify exception as it negatives the previous declaration entirely. Here it is intended as option (Js. 6-10-6). similarly in some cases the negative term signifies partial exclusion. For example, in connection with ज्योतिष्टोम the statement is - “The man who has been initiated for the sacrifice should not make gifts or offer libations”, The same acts are also found to be enjoined by another text as what should be done for the purpose of securing desirable results. The question is where these two sets are meant to be negated by the said prohibition (a) at the ज्योतिष्टोम where it is to be performed for obtaining certain results (b) or at the Agnihotra where it accomplishes to the sacrifice or (c) at both of these? The established conclusion is that the acts are not prohibited in connection with both — they are prohibited only in connection with the case where they are performed with a view to desirable results and the reason for this conclusion lies in the fact that the text containing negation or prohibition in question follows clearly upon the injunction of the acts as leading to desirable results for the performer (Js 10.8-12/15). By citing various examples, Mīmāṃsakās make a nice distinction between प्रतिषेध (general negation) and पर्युदास

(partial negation) and option between पर्युदासमुपसंहार. This principle has also its extended application for interpreting negative sentences in literature in Sanskrit (please refer Note1 at the end).

The above briefest presentation will throw light on communication models of the present day linguistics. As per Miller communication model a source transmits a message to the receiver with conscious intent to affect the latter's behaviour. This view is quite similar to Prābhākara Mīmāṃsā view. Even the declamatory statements are ultimately intended to influence the mind of the listener to do some action.

Thus the principle of Mīmāṃsā as enunciated in vidhi and Niṣedha can be applied to general statements in language – particularly those of law and jurisprudence by correctly following the rules of their interpretations.

### Note - 1

By analogy or atidesh principle, these concepts पर्युदास (partial negation) प्रतिषेध (general negation) विकल्प (option), can be applied in language communication. It is stated in Shastric language: नञश्च एवं स्वभावो यत् स्वसमभिव्याहृतपदार्थविरोधिबोधकत्वम्. For example, the sentence तपस्वी न हन्तव्यः - "an ascetic should not be killed" does not mean that all तपस्विनी s - the female ascetics should be killed or all male ascetics / except one should be killed. Here the masculine gender and singular number, as in the case of पशुना यजेत are not significant. It refers to the class of तपस्विन. This concept can be applied to English and other languages. For example - in day-to-day life when an officer says to his

stenographer when higher officer comes "You may go now". Here 'may' does not imply option but it means 'must' or 'should'. But when the same officer says to the guest, "You may take some more sweets" - it means 'option' and not 'must'. Similarly there is an injunction - one should not enter temple, with shoes chappals except keeping them in the corner. This implies partial negation. Similarly in general, males are prohibited to enter the 'Ladies' coach', but the Travelling Ticket Examiner (T.T.E.) can enter. From this, one can say that all shades of meaning in language communication, such as Negative statements, are covered by such Mīmāṃsā rules by analogy or by implications and hence their relevance.

*Steeped in ignorance, men engage themselves in activities and pursuits and considering themselves men of understanding and learned, stagger along aimlessly like blind men led by the blind, going round and round in the cycle of births.*

- Kathopaniṣad - 2, 5

*Affectionate bearing, temperate speech sweetened by modesty, benevolent disposition irreproachable friendship - May this secret of good persons' guileless and pure conduct, the sweetness of which is not altered by the passage of time, (always) prosper.*

- Uttararāmacaritam - 2, 2



## The Concept of Mukti in Saiva Philosophy

*Dr. K.K. Vijayan*

Mukti is otherwise known as Mokṣa, Kaivalya, Apavarga, Nirvāṇa, etc. The concept of Mukti can be analysed in the light of two different approaches, viz., the positive and the negative. To some schools of Indian Philosophy, Mukti can be analysed only through a negative approach, whereas in most of the schools of Indian Philosophy it is analysed from a positive angle. Though Śaivism is a regional philosophy, its depth is as important as that of other philosophical systems. The actual origin of Śaiva system may be traced to the Śaivagāmās which contain its philosophy.

The Śaiva Philosophy is an outgrowth of Indian religion, the distinctive feature of which is the worship of the phallic form of Lord Śiva. Śaivism as a religion has persisted since the pre-historic times of the archaeological findings of Hārappa and Moheñjodaro. It has had a continuous history of at least five thousand years.

Śaivism has been a living faith all over India, and that there was a dominant element of religion in the Indus valley civilization is now admitted. The worship of the phallus

of Śiva is referred to in the Ṛgveda (Śiśnadevaḥ). Various names of Śiva, such as Rudra and Paśupati, occur in all the four Vedas. In the Ṛgveda, there are many verses which refer to Rudra and Trayāmbaka. In Sāmavidhāna, section of the Samaveda, there is a Saṁhitā (collection of hymns) addressed to Rudra (āvorājānaṁ tadvargadeva pravṇyatohani).

In the *Vājasaneyā Saṁhitā* of Śukla Yajurveda (Section XVI) and in the *Taittirīya Saṁhitā* of Kṛṣṇa Yajurveda (Section IV 5), a hundred names of God Śiva are enumerated. To this fact there is reference in the Mṛgendrāgama, which shows that the Siva tradition goes back to the Vedic times.

In the Atharvaveda also, there are many hymns addressed to Rudra, and dealing with the ways of worshipping Him. In the Kalpa also Śiva is well recognised. For instance, in Kathaka Sutraprisista Rudra Kalpa, the ritualistic way to the visualisation of Śiva as Pinākin is given. In the Upaniṣads also, the Śaiva philosophical doctrines are found. Śaiva scholars and saints of different sects were aware of the unbroken development of their religio-philosophic tradition from vedic time to their own days.

In the early history of India, one can find that many kings and members of royal families were worshippers of Śiva. Pāṇini, the great grammarian, was a Śaiva. Fourteen Sūtrās of his grammatical work are articulate representation of the inarticulate sounds produced in fourteen sects by Śiva through his hand-drum known as Ḍhakkā. Their grammatical importance has fully been brought out by

Pāṇini. But they are symbolic also of Śaiva philosophy which has been presented in the *Nandikeśvarakāśikā*.

Kālidāsa was a Śaiva and followed the view of Nandikesvara about the relation between Śiva and Śakti. He affirmed the inseparable union between them similar to that between language and meaning.

The available literature shows that there were eight major systems of the Śaiva philosophy.

1. Pāśupata Dualism
2. Siddhānta Śaiva Dualism
3. Dualistic-cum Non-dualistic Śaivism of Lakulīśapāśupata system
4. Viśiṣṭādvaita Śaivism
5. Viśeṣadvaita Śaivism (Vīraśaiva)
6. Nandikesvara Śaivism
7. Raseśvara Śaivism
8. Monistic Śaivism of Kashmir

Abhinavagupta, in his *Tantrāloka*, classifies the Śaiva thought into three streams: Dualism (Dvaita), Dualism cum-Non-dualism (Dvaitādvaita), and Monism (Advaita).

Each Śaivāgama represents a separate school. There are ninety-two schools of Śaiva Philosophy. They fall under the three heads stated above. They are not opposite schools but are essential parts of an organic whole.

Each Śaivāgama is generally divided into four sections: Jñāna, Yoga, Kriyā and Caryā. The first deals with

theoretical Philosophy. The second deals with the Yogic practices necessary for the realisation of the goal that the philosophy promises. The third is concerned with method of building of temples and sculptures, and the fourth deals with the rituals.

All the eight important systems of the Śaiva philosophy, are primarily based on the Śaivāgamās and their fundamentals can be traced to the Vedas, the Brāhmaṇās and the Upaniṣads. Śaivism, as a religion, has sprung from the poetic conception of the terrific aspect of nature. One can trace in it the origin of the concept of Rudra, the earliest of the names of Śiva. This concept of Rudra is subsequently developed. Pāśupata Dualism recognises liberation to be nothing more than the end of all pains; while the Siddhānta Śaivism holds that the individual soul is essentially sentient and, therefore, is not a quality of the self, as the Vaiśeṣika system maintains.

The Siddhānta Śaiva Dualism accepted the metaphysical theory of the Pāśupata system. But it improved upon the concept of liberation. Liberation, according to the Pasupata thought, consisted in the end of all pains. The Siddhānta Śaiva Dualism holds that it is the attainment of similarity in respect of powers of knowledge and action with Śiva. Therefore, it seems to have revived the earlier Pāśupata philosophy.

According to Siddhānta Śaiva dualism, Pati is the transcendental Śiva. He is one who is all-pervasive, eternal, without beginning or end, and He is eternally free from all impurities such as natural likes and dislikes, etc. He is graceful to all. He is sentient and He is the promoter



of all. He creates the world out of the material cause, Maya, by means of His power, Śakti. The removal of Mala from one individual does not mean the liberation of all. Liberation is admitted to be of two types: (1) Higher (Para), and (2) Lower (apara). The first consists in freedom from all the five types of impurity, in the revelation of the perfect powers of knowledge and action, and in consequent identity with Śiva. This is attainable through the grace of Śiva. Thus, Mantra, Maheśvara etc., are said to be attained after higher liberation.

The lower or Apara liberation, consists in the partial disappearance of Mala, technically called Paśutva, which is freedom from Maya and Karma, and the possession of a body made up of Bindu. The souls, whose Mala has partly disappeared, may still be empowered by Śiva to carry on the creative activity in a limited area. This type of liberation is called Apara, simply because of the association of the free souls with the Baindavasara. Thus, Mokṣa consists in the attainment of similarity with Parama Śiva in respect of power of knowledge and action. The powers are not a new appearance. They do not come from outside. They are in the individual. But according to this system, the souls, whose Paśutva mala has partly disappeared, may still be empowered by Śiva to carry on the creative activity in a limited area. This type of liberation is called Apara, simply because of the association of the free souls with the Baindavasara. Thus, Mokṣa consists in the attainment of identity with Paramaśiva in respect of the powers of knowledge and action. The powers are not new appearances. They do not come from outside. They are in the individual, but are obscured by impurities. Therefore,

*Mokṣa* is nothing but coming to light of what was obscured by the impurities. It is the emergence of the powers of God. Thus, it is the emergence of the powers of omniscience, which were merged in the impurities. It is the becoming manifest of the essential nature of the individual.

The experience of the liberated is characterised by indeterminacy when the limited *Samvid*, which is essentially identical with *Parasamvid*, is free from bondage. To the liberated, the objectivity shines only as such without limitation. It does not shine as an object of enjoyment. Therefore, the experience of the liberated is characterised by omniscience. The Dualistic Śaiva concept of liberation is distinct from that of the Vedāntin, which is technically called *Kaivalya*. For, *kaivalya* means freedom from the impurities of *Māya* and *karma*, but not from that of *Anavamala* also. The Śaiva Dualist criticizes the *Lakulīśa Pāśupata* system also which holds that the union with or acquisition of the perfect powers of knowledge and action is *Mokṣa* and that the powers of the Lord pass on to the liberated. He points out that it is against the fact of experience that the qualities lead to the substance in which they inhere and pass on to another.

According to Monistic *Lakulīśa*, *Pāśupata* liberation is nothing more than the end of miseries; but according to the system, it is the attainment of supremacy over all things according to *Mokṣa* which consists in Śiva's having *Pratīkṣā* in a Brahman who is imperceptible. Liberation, therefore, consists in the penetration into Brahman by the *Mukta* so that the powers of Brahman pass into him. According to

the concept of Mokṣa, the liberated (Mukta) goes to the world of Brahman. In the final stage, the liberated attains the greatness of Brahman. The distinctive feature of Lakulīśa Pāśupata system is that Mokṣa does not consist in the cessation of all miseries only, but as with the Nyāya school, it is also the attainment of the powers or knowledge and action.

The Viśiṣṭādvaitic Śaivism recognised the importance partly of rituals and sacrifices recognised by Brāhmaṇism. In the attainment of liberation, rituals free the individual from sins and so make him fit for following the path to liberation. The grace of Siva removes the impurity called 'Mala' or Paśutvamala or Anavamala and, therefore, the inherent qualities of unsurpassed knowledge and bliss, which are similar to those of Him, become manifest.

The Viśiṣṭādvaitic Śaivism asserts that even at liberation the individualised individual has a separate existence from Brahman or Śiva, that the liberated does not have the consciousness of the empirical multiplicity. The Viśiṣṭādvaita Śaivism admits that Paramaśiva is beyond everything and is different from Pāśa even when he is liberated. The universal annihilation does not affect the liberated. The liberated is endless. He belongs to the first of the thirty-six categories of Śiva. He is Śiva himself because he is different from both Pāśa and Paśu.

The theory of liberation in the Advaita Śaivism of Nandikeśvara holds that the relation between the Brahman and the universe is not that of the creator and the created. The world does not exist apart from the Brahman as does a jar from a potter who makes it, according to this system.

The world is nothing but the manifest form of Brahman. It is external manifestation of what is potentially within. It is essentially identical with Brahman, much as thought is with the thinking subject. Similarly, the transcendental reality and the immanent are identical, for the latter is a manifestation of the form. All the categories are the manifestations of the Brahman.

The Raseśvara Śaiva system holds, as has been shown, that through the use of the processed and refined mercury, an imaging, non-decaying and divine body can be acquired. This body, made up of pure mercury and mica, is different from that which is made up of flesh, blood and bones. Accordingly, it holds that the liberation in life is the consciousness of the identity of the soul with the immortal body of Śiva.

The Raseśvara Śaiva system is very sceptic about the liberation after death, which is promised by some schools of thought. It says that there is no direct evidence to convince us that the liberation after death does certainly take place, so that one can follow the path pointed out by this system without any doubt about the attainment of the objective. It condemns Vāmamārga as a way to liberation. The system admits three stages of liberation: 1) Jīvanmukti, 2) Sālokya 3) and Śivatāgamana. The Raseśvara is the basic means to liberation because Yoga without true knowledge is not at all possible.

The Monistic Śaivism of Kashmir holds that the realisation consists not in the actualisation of the potential nor in the attainment of something new nor in knowing



what was unknown before, but in penetrating through the veil, that makes the Maheśvara appear as the individual. In recognising the Maheśvara in the individual is essentially freedom of the inner being of the individual, but it is hidden by the veil of ignorance. The ignorance has to be removed to recognise it and to realise it as identical with the reality.

Śaiva Siddhānta is a system of religious philosophy. The content of the system is derived from the scriptures, philosophical reasoning and personal experience. This system finds a harmony between religion and philosophy. Perhaps this may be the only system which combines both philosophy and religion.

For the question posited by the other schools, which say that the Vedas are declaring the existence of only one soul, the Siddhantins reply that souls are many. There is only one soul. When the soul completely surrenders itself and when its ego gives place to Śiva, there ends transmigration and the soul becomes a saved being jīvanmukta. A Jīvanmukta should worship Śiva Bhaktā-s or the devotees of Śiva as if they were Śiva Himself. Śivajñānabodhan says that the soul should remove even the smell of the three Malas which have been hindering it from uniting with the lotus feet of God. In temples, one should worship the Śivaliṅga and the Śivajñānī even as he is Śiva Himself. The Jīvanmukta should regard the forms in the temple as Śiva Himself. This statement does not imply that Śivabhakta needs something concrete to symbolise God Himself. In fact, there is no need for the Jīvanmukta to have a symbol of God to worship because He is above all.

Distinguishing Śiva from souls and the world, the Siddhānta maintains that He is the supreme power and the one God. The Śvetāśvataropaniṣad is considered to be one of the sources and one of the scriptures of Śaiva Siddhānta. The Upaniṣad promulgates the concept of one God, 'eko deva'. It is reckoned as the foundation of Śaivism. According to Śaivism, the Bhakta goes nearer to Lord Śiva. But he never becomes Śiva, the essential reality that is experienced through knowledge.

Śaiva Siddhānta holds that God, Souls and the world are eternal, beginningless and endless. The material cause of the world is distinct from God, and it is called Māya. But it is of intelligent nature, and different from Māya which is non-rational matter. The products of Māya should be present to bring forth the world out of Māya and allow the world to burst forth. In this way, Siddhānta Śaiva dualism is identified with Monism. Sadyojyoti Śivācārya who belonged to the close of the 9th century A.D., took up the task of justifying dualism on the basis of the dualistic Śaivāgamās. Dualistic Śaivāgama tradition acknowledged the authority of the twenty-eight Śaivāgamās.

Liberation is admitted to be of two types: (I) Higher (Para), and (II) Lower (Apara). The first consists in freedom from all the five types of impurity and in the revelation of the perfect powers of knowledge and action, and consequent identity with Śiva. This is attainable through the grace of Śiva.

The lower liberation consists in the partial maturity of Mala, called *Paśutva* in freedom from Māya and Karma.

The pāśupata Dualism is the philosophic interpretation of the Vedic conception of God Rudra. In fact, two out of the five primary categories admitted by this system are elaborations of the two ideas, represented by the two words, in the name Paśupati and the first two categories are called Pati and Paśu.

The Pāśupata metaphysics seems to be the earliest system in Śaiva philosophy. Its metaphysical theory is based on the concept of the theory of causation accepted by the Nyāya and Vaiśeṣika systems.

Lakulīśa Pāśupata accepts the individual soul to be co-eternal with the cause, the material and the efficient, a view which has been retained by the Vaiśeṣika system. It seems to have admitted that the Lord in the creation of the diversity of the empirical world is influenced by Karma. It recognises mokṣa to be nothing more than the end of all pains.

Viśiṣṭādvaita Śaivism is identified with the Vaiṣṇavism presented by Rāmānuja who was born in Śriperumbuttūr. From the history of the Viśiṣṭādvaita Vaiṣṇavism, it is clear that it evolved out of the Dualism-cum-Non-dualism. In the history of Vaiṣṇava thought, the Viśiṣṭādvaita has been preceded by the Bhedābheda-vāda. From a study of the available literature on Śaiva philosophy, it is clear that the Śaiva Viśiṣṭādvaita developed its own philosophy. In the eleventh century A.D., there was an effort at bridging the gulf that separated Śaivism and Vaiṣṇavism from Brāhmaṇism. Great scholars like Śrīkanṭha and Rāmānuja made great efforts to build the bridge, as is seen from their

commentaries on the Vedāntasūtra and original works like *Brahmamīmāṃsabhāṣya* and *Śrībhāṣya*. According to Śrīkanṭha, there is no antagonism between the Veda and Śaivāgama. Both are authoritative and both have proceeded from the ultimate source of everything, the Brahman or Paraśiva.

The experience of the liberated is characterised by indeterminacy, when the limited *Samvid* which is identical with *Parasamvid*, is free from bondage. To the liberated the objectivity shines only as such, without limitation. It does not shine as an object of enjoyment. The experience of the liberated is characterised by omniscience.

*The spiritual life does not need, for its purity, to destroy interest in all things except the Inexpressible or to cut at the roots of the Sciences, the Arts and Life. It may well be one of the effects of an integral spiritual knowledge and activity to lift them out of their limitations, substitute for our mind's ignorant, limited, tepid or trepidant pleasure in them a free, intense and uplifting urge of delight and supply a new source of creative spiritual power and illumination by which they can be carried more swiftly and profoundly towards their absolute light in knowledge and their yet undreamed possibilities and most dynamic energy of content and form and practice.*

– Sri Aurobindo



## Women Characters in the *Mahābhārata* with Special References to Kuntī, Draupadī and Gāndhārī

*Dr. Reerja B. Kavanal*

The *Mahābhārata*, one among the finest epic poems of the world, is the greatest repository of Indian culture. It reflects the aspirations and achievements of Indian People. It is one of the richest storehouses of ākhyānās and upākhyānās, myths, legends and tales.

The scenes and incidents in the *Mahābhārata*, suitable for poetic treatment are numerous and diverse. Hence it is the resting place for many modern poets, the perennial stream from which any poet may drink and derive inspiration. Voluminous, interesting and thought-provoking literature by ancient and modern writers revealing different views on various topics about various persons including women characters and incidents of the *Mahābhārata* is available now. The stories of the epic have moulded the life and thinking of our country for centuries and will also continue to shape the Indian ethos for ages to come.

The characters woven in the epic reflect the vision of the ancient Indian society. One cannot sufficiently admire

the personages whose noble actions and high ideas the *Mahābhārata* most effectively describes. Yudhiṣṭhira, Bhīma, Arjuna, Karṇa, Draupadī, Kuntī, Gāndhārī, Sāvitrī and above all Bhīṣma, Droṇa, etc., come as models of greatness and virtue, ever inspiring the human minds through their deeds of self-sacrifice, and dedication in the performance of their duties. Even Duryodhana has a charm and splendour of his own.

The female characters of the *Mahābhārata* in general have a touch of humanity which makes the whole world kin. Virtuous women are glorified as the light of their homes and worthy of worship, adoration and deserving merit. They are projected as extremely faithful to their husbands, but an impression is created that they are appendages to the male characters, though there are bursts of protests at times. They are ignored and are asked to conform to the position that the male-dominated society has assigned to them. They have to bear a very heavy load of the burden of life. They suffer great mental tortures and have to agree to whatever is decided by the men of their family, though against their conviction. While the common attributes (sādhāraṇadharmās) are aimed at the men, for women, serving their husbands is the only dharma prescribed and in that sense there is no difference from the stand that Manu took i.e., 'Women do not deserve independence'<sup>1</sup>. Like any other property woman is also protected by the male to whom she belongs. But one message clearly communicated throughout the plot of this epic is that any man trying to force himself on a woman inevitably suffers the consequences of his action.<sup>2</sup> The outrage felt by Pāṇḍavās at the humiliation of Draupadī

does give the reader a feeling that there was a clear tendency in those times to treat women as the property of men. Consequently in the man- woman relationship her status was not that of an equal. Even Draupadī, a character having unique individuality when compared to others, does not feel this fact when she advises Satyabhāmā to conduct herself in such a way that she does not harm her husband. She tells her to serve her husband ungrudgingly and unselfishly. She clearly states, "My opinion is that to depend on one's husband is the eternal virtue of a woman. The husband is wife's god, he is her refuge. There is no other refuge for her. How can then a wife do an act that is disagreeable to her husband?".<sup>3</sup> These words of Draupadī certainly reveals the status of women in general throughout the epic and gives the impression that women were very docile. Occasionally, but very rarely, they burst against the tyranny of men-folk.

Of course Kuntī, Gāndhārī and Draupadī are undoubtedly unusual women characters of the *Mahābhārata*. But one does realize that even these characters have little involvement in the decisions concerning their lives as well as the lives of the people close to them. If this was the plight of women from the royalty, we can easily imagine how insignificant must have been the lives of ordinary women. Still Kuntī, Gāndhārī and Draupadī emerge as very strong and distinct personalities in the *Mahābhārata*. They show a lot of sagacity in handling different situations.

### Kuntī

Kuntī is a noble heroine in the *Mahābhārata*. Her real name is Pṛthā. Throughout the epic she is pictured as the embodiment of patience and self-sacrifice.

She had to suffer the fate of having her own son Karṇa to fight with her other sons. She faced a great dilemma before she decided to go and talk to him about the truth before the battle of Kurukṣetra. She had to confess her shame before her son, whom she had abandoned the moment he was born, and to listen to his refusal to come back to the side of his brothers. Shuddered with the promise of Karṇa that he will not kill the four Pāṇḍavās other than Arjuna, both of them part with each other.<sup>4</sup>

Kuntī has great respect and affection for her parents and was always alert in obeying and serving them. During their maiden-hood, girls were careful about their chastity, as their character was said to be the touch-stone of the honour of their family. So it is natural that there were strict moral codes for women to keep high standards of morality in the society. Though love marriage (Gāndharva Vivāha) had legal and religious sanction, the maiden had the responsibility of maintaining chastity. Kuntī had concealed from her relatives her pregnancy in her maidenhood and with great grief she put her new-born baby in a box and flowed him in the river. Kuntī though called truth-speaking was all the time mentally grieved and suffered distress being afraid of her secret sin being exposed.<sup>6</sup>

After passing through the ordeal of the fire at Vāraṇāvata, where Kauravās planned the burning of the Pāṇḍava family, Kuntī escaped with her sons through a secret tunnel to the forest. After the alliance of Pāṇḍavās with Pāncāla, they were again received to Hastināpura with hospitality and honour. Then Kuntī became the queen-



mother, but her days of happiness and prosperity were short-lived, in as much as Pāṇḍavās lost everything in the game of dice organised by Śakuni. By this unexpected reversal of fortune, she was terribly aggrieved, but remained firm. She pacified and gave encouragement and advice to her sons. At the time of their exile her message for Yudhiṣṭhira was that his dharma was becoming fruitless by his failure to perform the duties of his station. Her message to Bhīma and Arjuna was to vindicate the honour of their mother. She pointed out to Nakula and Sahadeva that anything which was achieved by strength and prowess was to be preferred to life and fortune. She asked them all not to accept poverty and humiliation on any account. Her another advice to them was for the redemption of their lost glory.<sup>7</sup> At last they achieved it. Yudhiṣṭhira became the king. But it was most surprising that Kuntī who always urged her sons to fight and recover their lost fortune, decided to accompany the old couples – Dṛtaraṣṭra and Gāndhārī. After long years of suffering it was to be expected that Kuntī would be glad to continue her life comfortably. But wealth and fortune had no more attraction for her. Her decision was firm, and she pointed out that she had already enjoyed enough wealth, and her clear duty at that time was to adopt the life of asceticism and her last advice towards the sons was that they should cultivate righteousness: Believe in righteousness. Have minds ever great.<sup>8</sup>

For her who should have lived the life of royal queen, the whole life was full of sufferings and problems. She has to get united with strange persons for begetting progeny, she had to witness her children wandering in the

streets. Only by the strength of longevity she escaped from the lac-house which was put to fire. Above all she had to witness her eldest son joining hands with the forces which had determined to eradicate his own younger brothers in the battlefield, and he was mercilessly killed by her own younger son. And at the end, when everything—every agonising suffering came to an end she chose to retire into the forest, avoiding all the happiness of the royal mother. By that time she was processed and purified in the furnace of life and she had mastered the art of sacrificing. Thus hers is a unique character shining and glowing with all its splendour.

### Gāndhārī

The most pathetic of the female characters in the *Mahābhārata* is that of Gāndhārī. A princess by birth and queen by marriage she blind-folded herself on learning that her husband was blind. In the decision we can see, indeed, a protest – a dissatisfaction against the social set-up, but it was celebrated as a decision originated from the compassionate mind towards her husband.<sup>9</sup> Nobody, even her brother came forward to champion her cause or to dissuade her from this extreme action. There seemed to be no protest even from her own brother Śakuni; who stayed at the Kaurava court. She deprived herself of the joy of a mother gazing at the face of her offsprings. She willingly sacrificed this as Dhṛtarāṣṭra could not have this joy. But she must have undergone great mental anguish and conflict, and being a silent spectator of all the misdeeds of her family and others, resigned herself to what was in store by saying, “Where there is Dharma there will be victory”.<sup>10</sup>

As a mother, Gāndhārī never allowed her love and affection for her sons to get the better of her judgement and wisdom. Her voice throughout the *Mahābhārata* is the voice of warning to her sons, who were treading the path of error and injustice. Her definite and emphatic advice to her son was to restrain his greed and desist from war.<sup>11</sup>

After the conclusion of the war in which all her sons were slain, Śrīkṛṣṇa after pacifying Gāndhārī, asked her permission to go away immediately to save the Pāṇḍava princes from an impending danger from Aśvathāman. She quickly asked him to depart and save the Pāṇḍava princes from this disaster. Such was her righteousness in the midst of a terrible calamity.

There was only one occasion when she seemed to be overpowered by terrible grief. Before the dead bodies of her sons in the bloody battle-field of Kurukṣetra, she fell unconscious on the ground. This is her mental conflict, and the conflict of every woman condemned not to act, but to watch silently the misdeeds of those near and dear to her. She thought that Śrīkṛṣṇa was at the root of all this and she prophesied that a cruel calamity would overtake the house of the Yādavās. On the strength of her chastity and asceticism, she cursed Kṛṣṇa. Like her, Kṛṣṇa also will lose all his sons, friends and relatives and will become a lone walker in forests and be killed by trickery.

After the war, Dhṛtarāṣṭra and Gāndhārī accompanied by Kuntī, Vidura and Sañjaya went to the forest to spend the rest of their life there. In the Himālayās they spend

a few years and they were burnt alive by a forest conflagration. On the day of her passing away from the earth, Gāndhārī's eyes were still bandaged. And she made the supreme sacrifice with resolute loyalty to her ideals. She exemplifies the best ideals of Indian womanhood through ages from the days of the Mahābhārata and remains immortal in the minds of millions of Indians who derive their inspiration from the great epic.

### Draupadī

Draupadī plays a pivotal role in the *Mahābhārata*. She is a noble woman, ever conscious of her dignity, never losing her temper in the worst of her trial, chaste and pure beyond all thought. But she is human still. She often discusses the situation with all the vehemence of a female's susceptible temper. She often insists upon things which her husbands are sometimes compelled to accept<sup>13</sup>. She was a royal woman with royal bravery and determination illuminating her face. When Kīcaka or Jayadratha try to seize and take undue liberty with her, with the impulse of a Rajput woman she gives them a push which throws them down.<sup>14</sup> She has a presence of mind which even men may be proud of. For instance, she loses not a moment in telling Karṇa when he rises to string the bow at the svayaṁvara, that she does not wish to marry a charioteer.<sup>15</sup> And when she is alleged to have been won at the disgraceful game of dice she asks a question which confounds the courtiers of Duryodhana.<sup>16</sup> When Yudhiṣṭhira takes Draupadī in the game of dice and loses her, she asks all the elderly people assembled in the court to decide if Yudhiṣṭhira had the right to put her on stake when he himself was already lost.<sup>17</sup>



This kind of questioning shows an independence and self-assurance which a docile and meek person would be unable to have. However, despite her independence of thought, one is struck by the helplessness of Draupadī. She feels uncared and unprotected, inspite of her five husbands and sons. Neither Kuntī nor Gāndhārī seems to be of any significance in the decision-making process throughout the *Mahābhārata*. But Draupadī could have the satisfaction that she was not like them. Still one is struck by the marginal role of women in the course of events in the *Mahābhārata*. They look like helpless onlookers of a tragic unfoldment of events.

The great battle of the *Mahābhārata* can be seen as the outcome of Draupadī's revengeful determination. She was never prepared to surrender. She entreats Śrīkṛṣṇa, the great advocate of peace, not to accept any pact which does not respect her dignity or which cannot recognise her identity. Her unlocked lock of hair always haunted the minds of Pāṇḍavas as the symbol of burning revenge. She found happiness in topsy-turvyng the social order of the women being submissive to men, and thus her character is peerless one, surpassing all other woman characters of the epic. We may presume that Draupadī succeeded in teaching the world that it is the defensive and attacking face and not the submissive, which befits a woman.

The characters woven in the epic in general, we can say, reflect the vision of the male dominated society. Most of them are modelled atune with the prevailing mortality of the society. While Draupadī reveals a most serene and touching profile of Indian women with rebellion output,

Gāndhārī and Kuntī as well as Devayānī, Sāvitrī, Uttarā Damayantī, etc., reveal a docile in their character. In spite of all their limitations, all of them are of course, inspiring characters. In describing female characters the *Mahābhārata* is chaste and powerful. Female beauty is nowhere described in a sensual manner as is so habitual with later Sanskrit poets. These and other touches of the poet illustrate the women as heroic daughters, heroic wives, and heroic mothers, who, though soft as a flower, could become harder than diamond when needed. In comparison with modern average woman, the *Mahābhārata* woman characters with their advantages, weaknesses and strengths cannot be condemned, but deserve admiration. The greatness of the *Mahābhārata* cannot be realised without knowing the lives of the women with their precious qualities, valuable even for modern societies.

## Notes

1. *Manusmṛti*, IX. 3.
2. For instance we can quote the story of Kīcaka, Duśśāsana, Kirmīra and Bhīṣma.
3. *Mahābhārata*, Vanaparvan 233-37.
4. *Udyogaparvan* 144-146.
5. Kuntī's curiosity to test the boon bestowed by Durvāsas made her give birth to Karṇa when yet a maiden.
6. Sexual freedom of women seems evident in the days of Pandu. See the *Mahābhārata*, Ādiparvan, 122.
7. *Udyogaparvan*, 132, 133.
8. *Āśramvāsikaparvan*, 17.

9. For Details see Irāvati Carve, *Mahābhārata Paṭhananīl* (Studies on *Mahābhārata*) Pustaka Prasādhaka Saṅgam, Koduṅgaloor, 1987. pp. 32-42.
10. Strīparvan, 17.
11. Udyogaparvan, 129.
12. Strīparvan, 25.
13. For instance Bhīmā's journey for fetching Kalyāṇa Sougandhika flower.
14. Virāṭaparvan, 16.
15. Ādiparvan, 187.
16. Sabhāparvan, 67.
17. Sabhāparvan, 67.

*Spirituality is a strong motivational force. It can inspire an individual, a society, as also a whole nation. When provided by noble teachers and leaders, spiritual inspiration can deliver a people from fear and corruption, and strengthen their minds for winning any social or national cause. The moral effect of spiritual leadership is, above all, the most sublime and long-lasting.*

– Swami Bhoomananda Tirtha

## *Jīvo Brahmaiva Nāparaḥ - Some Aspects of the Philosophical Thoughts of Kabīr*

*Dr. L. Suneetha Bai*

India is the land of religions and Indian life is impregnated with religious convictions and practices. At a very early time Indians believed in the transmigration of souls and Karmavāda. The dictum is कर्मानुगो गच्छति जीव एकः. The deep rooted belief of Indians that the everlasting round of existence is a nuisance and release from it is an imperative necessity, turned them to spirituality. Kabīr also believed in this philosophy of life. According to him world is an illusion and only God, whether it be Ram, Hari, or Rahim is the eternal truth. He comments thus

झूठे तन को क्या गरवावै  
मरै तो पल भरि रहन न पावै

(Why are you so proud of your body? Death vanquishes everybody in this world)

He advises the people to believe in God and attain the true knowledge. Only true knowledge can release a man from the bondage of the world. Kabīr says -



संतौ भाई आई ज्ञान की आंधी रे  
भ्रम की टाटी सबै उडानी माया रहै न बांधी रे

(O, my saintly brother, the storm of knowledge has come and the reeds of illusion have moved swiftly. Now the ignorance is removed).

When the illusion is cleared, one is able to realise God and this is attained through continuous practice of Bhakti or devotion.

कबीर हरि की भगति बिनु धिग जीवन संसार

Without devotion, life is meaningless. Man can continue in this world only for couple of days. Kabīr is of opinion that

खरी कसौटी राम की खोटा टिकै न कोई  
राम कसौटी सो टिकै जो जीवन मिरतक होई

(On the touch - stone of God false does not exist. The man who is like the dead gets resistance on the touch-stone of God)

The age-old spiritual and philosophical tradition of India is well-pictured in these thoughts of Kabīr.

From time immemorial Indian tradition is valued in terms of truth, righteousness, benevolence and non-violence. सत्यं वद, धर्मं चर is the faith and spirit of Indian people. Let us see what Kabīr has to say in this context.

कबीर लज्जा लोक की बोलै नाहिं सांच  
जानि बूझि कंचन तजै क्यों तू पकरै कांच

(Fie upon this world where people do not speak truth. You are selecting the glass for your self instead of gold.)

Here glass represents the untruth and gold represents the truth. God is gold, not because it is costly, but because God is true. Kabīr announced before the general public, the importance of truth through these lines. Further he has to say

सांच बरोबर तप नहीं झूठ बरोबर पाप  
जाके हिरदै सांच है ताके हिरदै आप

(Truth is the real penance. Untruth is the terrible sin. Where there is truth there is God.)

Without God, sacred formulae, devout austerity, knowledge and meditation are fraud

झूठा जप तप झूठा ज्ञान राम नाम बिनु झूठा ध्यान

These teachings of Kabīr exercised most important influence through the upper India in the fifteenth and sixteenth centuries. Kabīr was a weaver and in all probability a Hindu by birth. Legends speak of him as the son of the virgin widow of a Brahmin. The name Kabīr (= great) was given to him by his Musalman parents under whose care he was brought up. Thus Kabīr in his personality was a successful evidence for the harmony practised in Indian culture. Ancient Indian culture is well-known for the co-ordination of different principles. Kabīr was a sum total of this co-ordination. He was a true Vaiṣṇava in effect. Vaiṣṇava means a man of God. Vaiṣṇavism according to Kabīr was not only a religious movement but it included saintly culture also. Kabīr says

मेरे संगी दोइ जनां एक बैस्नौं एक राम  
ये हैं दाता मुकुति का वो सुमिरावै नाम

(Two persons are my friends, one Vaiṣṇava and the other God. One gives salvation, the other reminds me of the name of God).

Thus according to Kabīr, Vaiṣṇav is a saint. He treats others as himself. आपा पर सम चीन्हिए तब दीसै सरब समान. He sees God in every person. एक राम देखा सबहिन में कहे कबीर मन माना. Kabīr always tried to free the Vaisnava creed from the useless and senseless incrustations with which it had become overlaid. He did many things more than other Vaiṣṇava reformers. He denounced idol worship and taught real Vaiṣṇavism to the people. सेवै सालिग्राम को मन की भ्रान्ति न जाय. By worshipping Salagram illusion of the mind cannot be removed. Kabīr had no faith in visiting the pilgrim centres. He considered the mind as Mathura, heart as Dwāraka and the body as Kāśī. मन मथुरा दिल द्वारका काया काशी जानी. The human body with a pure mind and loving heart was a pilgrim centre for him since such a human body was considered by him as the habitat of God. Kabīr believed in pure devotion without attributes. God according to him was the almighty and the all-pervading. The traditional saying एकोहं बहुस्याम् was quite appreciated by Kabīr. He maintained that God and men are parts of one essence. But nobody realises the fact that he himself is a part of God. He searches for God in the outer world. Kabir expressed this view very beautifully.

कस्तूरी कुंडली बसै म्रिग दूंदे बन माहिं  
ऐसे घटि घटि राम हैं दुनियां देखै नाहिं

(Musk deer is imbued itself with scent, but it searches for it in the forest. God is in everybody, nobody is aware of the fact.)

According to him God exists in every person in the form of a big black bee - घट घट महुँकै मधुप ज्यों परमात्म लै चीन्ही. This is only an imaginary picture drawn by Kabīr. In reality he knew very well that the Ātman and Paramātmān are beyond names and forms, are inexpressible and are to be experienced only in intuition. These are two different realities - the former underlying in inner world and the latter in the outer. When the body is destroyed both Ātman and Paramātmān, the two labels of one and the same reality get absorbed in each other. Kabīr believed that what is within us is also without, what is without is also within. He who sees difference between what is within and what is without goes ever more from death to death. Kabīr says -

जल में कुंभ कुंभ में जल है बाहर भीतर पानी  
फूटा कुंभ जल जलहि समाना यह तथ कहौं गियानी

(A pitcher in the water, water in the pitcher; water outside the pitcher and the water insider the pitcher; when the pitcher is broken, the water becomes one. This is what the saints have spoken.)

At the hour of death when the illusion is removed, Ātman and Paramātmān merge in each other like the water in a pitcher and water outside the pitcher when the pitcher is broken. This Upaniṣadic view was well-accepted by Kabīr. Paramātmān or Brahman is the inexpressible, invisible, unaudible and unthinkable ground of all existence. Brahman is not to be identified with any God or Gods that men worship. Brahman can never be captured by the senses or intellect, but can only be experienced in a flash of the highest mystical intuition. The world of our senses and intellect is merely a world of names and forms having



no reality apart from Brahman. It is indeed Brahman itself appearing to us through the multiplicity of names and forms. When this knowledge is attained one is relieved from the cycle of birth and death.

Kabīr says

तारन तरनु तबै लगि कहिए जब लगि तत्त न जानां

All men are parts of one essence. Kabīr says that all are equal in this world. Caste and creed, high and low, rich and poor are meaningless. When man reaches this stage he begins to love his fellow beings. Love is God and God is truth. The pathway to God i.e., the path of love is narrow.

Kabīr says

कबीर निज घर प्रेम का मारग अगम अगाध  
सीस काटि पग तर धरै तब निकसि प्रेम का स्वाद

(The way to the home of love is inaccessible. One has to cut his head and put it on the legs for knowing the real essence of love.)

Love is inaccessible. But once God is attained, one knows the real nature of love. It is higher than knowledge, it elevates man. According to Kabīr -

पोथी पढ़ि पढ़ि जग मुआ पंडित भया न कोय  
ढाई आखर प्रेम के पढ़ा सो पंडित होय

(Knowledge of books does not make one a scholar. He alone is a scholar who knows about love.)

Love to God is Bhakti (भक्ति: प्रेमस्वरूपा). Kabīr believed strongly in this doctrine. He gave more importance to Bhakti than to Karma or Jñāna. He believed in the

traditional mode of Bhakti i.e., Sevyasevakabhāva. As a result, he identified himself as a faithful dog of Ram i.e., God.

कबीर कृता राम का मुतिया मेरा नाऊं  
गले राम की जेवडी जित खँचै तित जाऊं

(Kabir is the faithful dog of Ram, Moti by name. Ram has put the cord around the neck. Where He likes to drag, there I am pleased to go.)

A devotee is like a faithful dog which moves according to the will of its master i.e., Ram.

To conclude, the philosophical thoughts of Kabīr were coined on the lines of Indian tradition which had a main role in shaping the personality of Kabīr. The aim of his works was the progress and welfare of mankind. He proved by his works that real culture lies in spirituality. But it is a fact to note that Kabīr was rather more practical in the concept of life.

*A few say action is the key to success but there are others who say it is not necessary, only knowledge is enough. But those, who have attained the supreme knowledge of the Brahman themselves, say that no one can feel satisfied with the feeling of being full up without the act of eating. So, knowledge and action both are important for success.*

– Mahabharatam – Udyogaparvan – 19, 6

## Shree Sanjay Sharma Museum and Research Institute, Jaipur

*Dr. V.N. Bhat*

Shree Sanjay Sharma Museum is one of the wonderful centres of Indian heritage. The Museum displays a unique collection of rare materials related to the rich cultural, literary and art heritage of India.

Any visitor to this Museum will be spell-bound, at the magnitude of the collection of rare and authentic manuscripts, art objects, paintings and so on. A visitor



A view of the Museum

will certainly be enthralled by the inexhaustible store of Vedic literature, rare paintings of various schools of art not only of India but also of various parts of the world, famous for their artistic creations,

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rich heritage of manuscripts in Brahmi, Sharada, Tibetan, Arabic, Persian, Urdu, Bangla, Malayalam, Kannada, Gujarati, Marathi, Gurumukhi and Devanagari scripts!

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One would be astonished to know that this wonderful heritage museum is the fruit of the saintly Pandit Ramkripalu Sharma's single-minded and incessant pursuit of 45 long and hard years.



Pandit Ramkripalu Sharma

It is indeed unbelievable that a Sanskrit teacher who started on a salary of a meagre Rs. 20/- per month could in his life time, acquire such a rich, huge, invaluable, treasure that may be worth crores of rupees now.

Selfless dedication and hard labour are the secret of Shri Pandit Ramkripalu Sharma's incredible success in his endeavour to contribute in a huge way towards the preservation of India's rich heritage. The personality of Shree Sharma – a combination of singular, selfless devotion, sincerity, magnanimity and humility - is worth emulating.

For anyone who cares for India's heritage, it will be very much rewarding to visit Shri Sharma's Museum and Research Institute.

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## वृत्तरत्नावलिः

सुकृतीन्द्र प्राच्यविद्यासंशोधनसंस्थानस्य हस्तलिखितग्रन्थसमुच्चयात् प्रकाशनाय स्वीकृतोऽयं लघुग्रन्थः वृत्तरत्नावलिनामकः। स च अवधानसरस्वत्याः सूनुना अत्रिकुलेन्दुना वेङ्कटेशकविना विरचित इति ग्रन्थान्तश्लोकादवगम्यते। ग्रन्थकर्तुः परिचयस्तु अन्ते प्रदीयेत ग्रन्थोऽयं वर्णवृत्तानां काव्येषु प्रयुक्तानां लक्ष्यलक्षणप्रकाशनपरः तथा देवीमाहात्म्यप्रतिपादनपरश्च। वृत्तनामलक्षणप्रदर्शनपुरस्सरं ग्रथिताः श्लोकाः जगदम्बायाः गुणगणानां वर्णनेन तापत्रयनाशनेन परमनिःश्रेयसप्रार्थनया च कर्णपीयूषधारावर्षकाः सुतरां सरसाः संपद्यन्ते। अयं ग्रन्थः तमिल्व्याख्यया सह तज्जावूर सरस्वतीमहलग्रन्थालयेन प्रकाशितो दृश्यते। अत्र तु संस्कृतटीकया सह अयं वृत्तरत्नावलिर्नामग्रन्थः प्रकाश्यते। कः टीकाकारः इति तु नावगम्यते। वेङ्कटेशश्च कविकुलतिलकः पण्डितवर्य इति टीकाकारेण परामृष्टो दृश्यते। अतोऽनेन काव्यान्यपि रचितानि स्युरिति ऊहयते।

अत्र श्लोकादौ वृत्तानां गणनिर्देशः लक्षणत्वेन सूच्यते तथा अर्थान्तरे प्रयुक्तेन पदेन वृत्तनामापि निर्दिश्यते यथा "मा भूत्सङ्गो जननीति" श्लोके 'मा भूत्सङ्ग' इति मगण भगण सगणाः एको गुरुश्चेति मत्तावृत्तलक्षणं सूचितम्। तथा येषां मतिः "वित्तैर्मत्ता" इति मदयुक्ता इत्यर्थं प्रयुक्तेन 'मत्ता' पदेन वृत्तनाम्नोऽपि निर्देशः कृतः। एवमन्यत्रापि द्रष्टव्यम्। जगतम्बास्तुतिभिः सह वृत्तशास्त्रपरिशीलनायायं ग्रन्थः उपकारकः स्यादिति ग्रन्थोऽयं टीकया सह स्वण्डशः प्रकाश्यते। हानोपादनविषये सहृदया अनुवाचका एव प्रमाणम्।

इति सहृदयविधेयः

सम्पादकः।

## श्री वेङ्कटेश प्रणीता वृत्तरत्नावली सटीका

श्री गुरुभ्यो नमः। श्री सरस्वत्यै नमः।  
 श्रेयः प्राप्तिनिमित्तानि सेवितानि मनीषिभिः।  
 संपूज्य गुरुपादाब्जरजांसि कलयामहे॥  
 गुरुमपि च देवस्य नापरं प्राहुरागमाः।  
 तस्मात्तमुच्चचरणं शरणं सततं वृणे॥  
 देवता विष्णुरुद्रा ये नास्माकं दृष्टिगोचराः।  
 सर्वदेवमयस्साक्षाच्छ्रीगुरुः श्रेयसेऽस्तु मे॥

इह किला कविकुलतिलकः पण्डितवर्यो वेङ्कटेशः  
 प्रारिप्सितग्रन्थविघ्नविच्छेदहेतुभूतस्य मङ्गलस्य शिष्टाचारपरिप्राप्तत्वात् "आशीर्नमस्क्रिया  
 वस्तुनिर्देशो वापि तन्मुखम्" इति वचनात् तस्य ग्रन्थारम्भणलक्षणत्वात् च  
 समस्तमङ्गलात्मकं श्रीशब्दमादौ प्रयुज्य प्राथमिकमाशीर्वादरूपं मङ्गलं विदधाति।

1. श्रीमान्दन्तिमुखो देवः श्रेयांसि विदधातु वः।

यत्प्रसादेन निर्विघ्नं सिद्ध्यन्ति कृतिनां क्रियाः॥

(प्रियाः इति पाठान्तरम्)

श्रीमानिति। दन्तिमुखः गजाननदेवः क्रियायनैक पुष्कलः, श्रीमान्  
 अणिमाद्यैश्वर्यसम्पन्नः बोधायुष्माकं श्रेयांसि विदधात्विति।

अवधानसरस्वत्याः सूनुनाऽत्रिकुलेन्दुना।

क्रियते वेङ्कटेशेन वृत्तरत्नावलिर्नवा॥

नवा शब्दा च वृत्तरत्नाकरे तु अनुपयुक्तछान्दसाद्यनेकवृत्तलक्षणानि,  
 तत्रातिविस्तरत्वाद्धारणं न सुलभं भवति। लक्ष्यमपि लक्षणमपिशसुखेन न ज्ञायते।

अत्रोपयुक्तानामेव वृत्तानाम् उक्तत्वाद्धारयितुं शक्यत्वाच्च बहुनामत्रैव प्रवृत्तिः। अतः फलवती पूर्वोक्तवृत्तरत्नावलिरिति, अथवा रत्नशब्द उत्कृष्ट वचनः। काव्यादौ प्रतिपादितान्येव वृत्तानि लक्ष्यन्ते इति वृत्तानां श्रेष्ठत्वम्। वृत्तरत्नावलिरिति प्रबन्धनाम। शेषं सुगमम्। तत्र वृत्तं मात्रावृत्तम्। वर्णवृत्तञ्चेति यत्र चतसृभिश्च, तिसृभिश्च मात्राभिः वा वर्णाः कल्प्यन्ते, तैश्च श्लोकाः विरच्यन्ते, तन्मात्रावृत्तम्। अथ यादिगणाष्टकं कल्पयित्वा तदवलम्बनेन ग्रन्थकरणं तद् वर्णवृत्तम्। तत्रैकाक्षरादिक्रममित पादचतुष्काणाम् एकैकवर्णाधिकानां षड्विंशतिवर्णमितपादान्तानां श्लोकरूपाणामवतार अतः परञ्च वृष्टिप्रयातादि दण्डका भवन्ति। इह तु वर्णवृत्तजातेन सरस्वती स्तूयते इत्यवगन्तव्यम्। तत्र सर्वेषामपि श्लोकानाम् साक्षात्परंपरया वा निरतिशयनिरुपाधिकत्वादि देवीमाहात्म्यप्रतिपादने तात्पर्यमिति स्तोत्रार्थसङ्क्षेपः। यतः सकलदेवताभक्तानां सन्तासङ्गं प्रार्थयते।

## 2. मा भूत्सङ्गो जननि जनैस्तैर्मत्ता येषां मतिरिह वितैः। भाग्योदारैर्भवतु विहारो भक्तैस्सार्धं तव कृपया मे॥

मा भूदिति। येषां इति। येषां मतिः धनैर्मत्ता भ्रान्ता इति यावत्। तैस्सङ्गमः मा भूत्। भाग्यं श्रेयः, तेन विशेषेणोदारैः महद्भिः महाशयैरित्यर्थः। अथवा भाग्योदारैः भाग्यदायकैः इत्यर्थः। साधुदर्शनमेव भाग्यहेतुः, तव भक्तैरुपासकैस्सार्धं विहारो विनोदः तव कृपया भवतु। मत्ता वृत्तम्। तल्लक्षणन्तु मा भूत्सङ्गा इत्येतावता सूचितम्। मगण भगण सगणाः एको गुरुश्चेति लक्षणं कविना प्रकटितम्। सर्व गुः मः पूर्वगुर्भः, पूर्वं लोयस्तु नस्त्रिलः। मध्यगुर्जो मध्यलोरः सोऽत्यगुस्तगणोऽन्त्यलः इति सर्वगुरुस्त्रिष्वपि वर्णेषु गुरुरित्यर्थः। स तु मगण संज्ञः स्यात्। एवमुत्तरत्रापि ऊहयम्। गुरुलघ्वोः लक्षणमाह। "सानुस्वारो विसर्गान्तो ह्रस्वो युक्तपरश्च यः। पदान्ते वापि दीर्घश्च गुरुस्यान्मात्रिको लघुः"॥ तथा संयुक्ताक्षरपरः सविसर्जनीयः सानुस्वारश्च गुरुः स्यात्। इत्येवं सर्वत्र वृत्तादौ गुरुलघुवर्णौकार्याविति दिक्।

## 3. भूमसगर्वानातनुषे त्वं देवि निकृष्टानव्यति भक्त्या। भावयतस्ते मूर्तिमुदारां चम्पकमालानिन्दकबाहाम्॥

दीव्यति इति देवी। यतोऽसौ सर्वा शब्दार्थप्रपञ्चात्मिका विद्या विद्योतते तस्याः सन्बोधनं हे देवि, त्वम् उदारं चम्पकमालायाः निन्दके बाहे यस्यास्ताम्। चम्पकमालाधिकसौकुमार्यभुजामित्यर्थः। उपलक्षणमेतत्। निरवद्यनिखिलावयकामित्यर्थः। तां ते मूर्तिम् अव्यतिभक्त्या आव्यभिचारिण्या भक्त्या भावयतो ध्यायतो निकृष्टान् हीनानपि भूम्ना महिम्ना सगर्वान् गर्वेण सहितान् आतनुषे कुरुषे। तदभवं चम्पकमालावृत्तम्। भक्ता निकृष्टा अपि महीयांसो भवन्तीत्यर्थः। अनेन देव्याः भक्तवात्सल्यं प्रकटितम्। भूमसगर्वानित्यनेन लक्षणं सूचितं भगण मगण सगणाः एको गुरुश्चेति शेषम्।

4. भाति नगाडगा प्रतिनिधिशोभे हारझरी ते जननि कुचाग्रे।  
श्रीर्वदनेन्दौ हसति सरोजे कान्तिमुपेतां सततविकासात्॥

हे जननि नगाडगाप्रतिनिधिः शैलशृङ्गकल्पा शोभा यस्य तस्मिन् ते तव तस्मिन् कुचाग्रे हार एव मौक्तिकमाल्यमेव झरी भाति राजते, अपि च वदनेन्दौ स्थिता श्रीः शोभा सततविकासात् सज्जातां सरोजे स्थितां कान्तिं हसति विजयते। अतः सदा हारभूषणा प्रसन्नमुखी भवती प्रसीदतादित्यर्थः। श्रीः वृत्तम्। लक्षणवर्णपञ्चकेन वृत्तादौ सूचितम्।

5. तान्तं जगद्गीतगुणस्य बाणैक्षिप्तेन्द्रवज्राहतिभिः स्मरस्य।  
स्वान्तं मदीयं सुखितं विधेयाश्चान्द्रामृतैर्देवि कटाक्षपातैः॥

जगति लोके प्राकृतैर्जनैः गीतगुणस्य स्मरस्य क्षिप्तेन्द्रवज्राहतिभिः कुलिशविधातोऽग्रे वज्राधाताधिकनिशितैरित्यर्थः। बाणैर्तान्तं मदीयं स्वान्तं मनश्चान्द्रामृतैर्निजपीयूषैर्कटाक्षपातैस्वलोकनैः सुखितं सज्जातसुखविधेयाः क्रियाः। इन्द्रवज्रा वृत्तम्। लक्षणमादौवर्णपञ्चकेन वृत्तादौ सूचितम्।

6. माता तुङ्गं गीतमालापयन्ती मान्ये वीणा शालिनी मन्त्ररूपा  
सन्तापघ्नं शारदाम्मोजशुभ्रा सान्निध्यं त्वं सत्तमा मे विधेयाः॥  
(सत्तमे इति पाठान्तरम्)

हे मान्ये पूज्ये माता जनयित्री तुङ्गम् उच्चं गीतं गानमालापयन्ती गानालापनं कुर्वतीत्यर्थः। वीणाशालिनी विपञ्चिकया शोभिनी सर्वदा विणावतीत्यर्थः।



मन्त्ररूपा सर्वमन्त्राणां मातृकात्यन्तत्वात् सर्वमन्त्ररूपा सत्तमा साधिष्ठा सा मे सन्तापघ्नं तापस्य निवारकं सान्निध्यं विधेयां। शालिनी वृत्तम्। आदौ मततगेन लक्षणं सूचितम्।

7. वेदैर्निव्यं सस्वरैस्तूयमाने कान्तिस्रोतशालिनी पादपदमे।  
देवि त्वत्के चेतसा ये भजन्ते ते हि प्राशाः सर्वविद्यानवद्याः॥

वेदैरिति। इदमपि शालिनी वृत्तम्। पदविच्छेदः। अत्र वेदस्वरशब्दाभ्यां तत्सङ्ख्या ज्ञातव्या। ततस्तत्र यतिमाह तस्याम्। उदात्तादि स्वरसहितैर्वदैः स्तूयमाने कान्तिस्रोतशालिनी शोभाप्रभावभूयिष्ठे त्वत्के त्वदीये पादपदमे (द्वितीया द्विवचनान्तानि पदानि) ये पुमांसः चेतसा भजन्ते ते भक्ताः प्रान्ताः पण्डिताः सर्वविद्यानवद्याः सकलचतुःषष्टिविद्याप्रविभागवन्तः इत्यर्थः।

8. प्राङ्नरेलगति या धनाधिके सा मतिर्मम तवेत्य विग्रहम्।  
संश्रिताऽखिलमनो रथोद्धता स्याद्यथा जननि कल्पयेस्तथा॥

हे जननि, मम या मतिः प्राक् पूर्वं धनाधिके वित्ताढयोत्तरे लगति सा मे मतिः तव विग्रहमेव (प्राप्य) यथा येन प्रकारेण संश्रितैः प्राप्तैः अखिलमनोरथैः सकलाभिलाषैः उद्धता सर्वोत्तरा स्यादिति भावः। तथा कल्पयेः कुर्याः। रथोद्धता वृत्तम्। लक्षणं वर्णपञ्चकेन (प्राङ्नरे लग) सूचितम्। प्रशब्देन रगणो शयः प्रशब्दस्य रेफान्तत्वात्।

9. माभून्नलं गुणमनुवदितुं मातस्ते ताः सुरवनिताः।  
यासां यान्ति प्रतिदिनमलकास्त्वत्पादाब्जे भ्रमरविलसितम्॥

मा भूदिति पदच्छेदः। हे मातः मा लक्ष्मीः तव गुणं सौशील्यादिकं गुणमनुवदितुं त्वयोक्तमेव परमार्थं वक्तुं नालं समर्था नाभूत्। सुरवनिताः ताः किमु? न समर्था एवेत्यर्थः। यासां सुरवनितानाम् अलकाः केशाः प्रतिदिनं त्वत्पायाब्जे भ्रमरविलसितं भृङ्गशोभां यान्ति ताः न समर्था इति किमु वक्तव्यम्। भ्रमरविलसितं वृत्तम्। मभनलगैर्लक्षणम्।

10. श्रीनिभाङ्ग गुणिनीन्दुकराणां सत्यलोकमुनिवृन्दमिदं तत्।  
धन्यमेव तव दर्शनकाले स्वागतादिवचनं लभते यत्॥

अत्र इन्दुकिरणानां श्रिया धवलसंपदानिभाः अङ्गगुणाः शरीरशोभाः यस्याः सा श्रीनिभाङ्गगुणिनी। तस्याः संबोधनम्। सत्यलोकमुनिवृन्दं सत्यलोकस्थितानां मुनीनां सनकादिमुनीनां वृन्दं पटलं तव दर्शनकाले अवलोकनसमये किमित्यादि प्रश्नपूर्वकं स्वागतवचनं लभते। तदिदं मुनिवृन्दं धन्यमेव भाग्योत्तरं भवति। स्वागतावृत्तम्। रत्नभगवैर्लक्षणं सूचितम्।

(अनुवर्तिष्यते)

*What is the ego? Enquire. The body is insentient and cannot say 'I'. The Self is pure consciousness and non-dual. It cannot say 'I'. No one says 'I' in sleep. What is the ego then? It is something intermediate between the inert body and the Self. It has no locus standi. If sought for it vanishes like a ghost. At night a man may imagine that there is a ghost by his side because of the play of shadows. If he looks closely he discovers that the ghost is not really there, and what he imagined to be a ghost was merely a tree or a post. If he does not look closely the ghost may terrify him. All that is required is to look closely and the ghost vanishes. The ghost was never there. So also with the ego. It is an intangible link between the body and pure consciousness. It is not real. So long as one does not look closely at it, it continues to give trouble. But when one looks for it, it is found not to exist.*

– Sri Ramana Maharshi

## लोचनोदितं व्याकरणवैशिष्ट्यम्

इ.एन्. नारायणन्

"प्रथमे हि विद्वांसो वैयाकरणाः व्याकरणमूलत्वात् सर्वविद्यानाम्"1 इति ध्वनिकारेण वैयाकरणानां विद्वत्प्राथम्यमङ्गीकृतम्। ध्वनिसिद्धान्तस्य अधिष्ठानञ्च वैयाकरणदर्शनमेव। इमं ध्वनिदधान्तमुपस्थापयितुं तथा तस्य प्रचारणाय च आविर्भूता अभिनवगुप्तस्य लोचनव्याख्या। तत्र न केवलं शाब्दिकदर्शनं पाणिनीयप्रक्रियापि आश्रीयते। आलोकस्य कारिकायाः तथा वृत्तेश्च विवरणाय सूत्राणि तदर्थाश्चावलम्ब्य स्पष्टतामुपपादयति अभिनवगुप्तः। तेषां समाहरणमेव प्रबन्धस्यास्य लक्ष्यम्। लोचनस्य कृत्स्नावलोकने प्रथमादुद्योदादारभ्य चतुर्थोद्योतपर्यन्तं तत्र तत्र पाणिनीयानुसारित्वं दृश्यते। प्रायशः उपचत्वारिंशदुदाहरणानि उपलभ्यन्ते इति तदेतत्सर्वं प्रबन्धसंक्षेपेऽस्मिन् प्रतिपादयितुं न शक्यते। अतः प्रधानानां विस्तरेण प्रतिपादनमितरेषां दिङ्मात्रसूचनञ्च क्रियते।

### १. काव्यस्यात्मा ध्वनिरिति....इति कारिकायां जगदुः इति लिट्-

"काव्यस्यात्मा ध्वनिरिति बुधैर्यत्समाग्नातपूर्वस्तस्याभावं जगदुरपरे भाक्तमाहुस्तमन्ये" 2 इति कारिकायां ध्वनिं काव्यात्मत्वेन प्रदर्श्य तदभाववादिनां विकल्पान् अवतारयति। एते अभाववादिनां विकल्पाः न श्रुताः। तेषां संभाव्य दूषणं क्रियते। अयमर्थः कारिकायां जगदुः इति लिटा, वृत्तौ आचक्षीरन् इति लिङा च साध्यते। विकल्पानामश्रुतत्वेन इन्द्रियागोचरत्वात् परोक्षत्वम्। अनुत्पन्नत्वेन भविष्यद्वस्तुनः दूषणं न युक्तम् इति भूतत्वम्। एवञ्च परोक्षानद्यतनभूतत्वात् "परोक्षे लिट्" (३.२.११५) इत्यनेन जगदुरिति लिटा निर्देशः संभाव्य दूषणं साधयति। इयञ्च संभावना वृत्तौ आचक्षीरन् इति लिङा ३ व्याख्यायते। "तदभाववादिनां चामी विकल्पाः संभवन्ति"4 इति वृत्तौ लटा निर्देशः संभवत एव संभावना न त्वसंभवत इति

समर्थयितुम्। संभाव्यन्ते इत्यपि वक्तुं न शक्यते, सा संभावना लिङा एव सिद्धा। एवं विकल्पानां संभावना लिङा निर्दिश्यते। संभावितविकल्पानां वस्तुतत्त्वकथने असत्यत्वमस्ति। अत एव विकल्पा इत्युक्तम्। तदुक्तं लोचने- "ते च तत्त्वावबोधवन्ध्यतया स्फुरेयुरपि, अत एव आचक्षीरन् इत्यादयोऽत्र संभावनाविषया लिङ्प्रयोगा अतीतपरमार्थं पर्यवस्यन्ति" 5 इति। स्पष्टीकरोति बालप्रियाकारः "पर्यवसन्ति इति मूले जगदुरिति लिट्योग इव वृत्तावाचक्षीरन्नित्यादिसंभावनार्थकलिङ्प्रयोगोऽपि क्रियायाः संभावनारूपबुद्ध्यारोपितत्वनिमित्तकभूतत्वे पर्यवस्यतीत्यर्थः" 6 इति। एवं जगदुरिति लिटः संभावनार्थकभूतकालावच्छिन्नत्वं लिङा समर्थनं, संभावनायाः वर्तमानत्वं लटा समर्थनम् इत्येतत्सर्वं लकारार्थव्याख्यानपरमेव।

## २. भ्रम धार्मिक विस्त्रब्ध..... इत्यत्र लोट्

प्रतीयमानं.... इति कारिकायां विधिरूपे वाच्ये प्रतिषेधरूपं ध्वनिमुदाहरति-

'भ्रम धार्मिक विस्त्रब्धः स शुनकोऽद्य मारितस्तेन।

गोदावरीनदीकुललतागहनवासिना दृप्तसिंहेन।।'

अत्र लोचनम्- "कस्याश्चित् सङ्केतस्थानं जीवितसर्वस्वायमानं धार्मिकसञ्चरणान्तरायदोषात् तदवलुप्यमानपल्लवकुसुमादिविच्छायाीकरणाच्च परित्रातुमियमुक्तिः। तत्र स्वतस्सिद्धमपि भ्रमणं श्वभयेनापोदितमिति प्रतिप्रसवात्मको निषेधाभावरूपः, न तु नियोगः प्रैषादिरूपोऽत्र विधिः, अतिसर्गप्राप्तकालयोर्हयं लोट्" 7 इति। अत्र भ्रम इति लोट् "प्रैषादिसर्गप्राप्तकालेषु कृत्याश्च" (३.३.२६३.) इति सूत्रे चकारानुकर्षणाद्विधीयते। अत्रेयं शङ्का- "लोट् च" (३.३.१६२.) इत्यनेनैव विध्यर्थसिद्धौ प्रैषादिसूत्रेण प्रैषे विधौ किमर्थं पुनः लङ्विधिरिति चेत् विधिप्रैषयोः भेदोऽस्ति। विधिः मृत्यादेः राज्ञा इव प्रेरणम्। प्रैषस्य तथाविधप्रेरणोऽपि ज्ञातस्य स्मारणमप्यस्ति। "ज्ञातस्य स्मारणं प्रैषः कार्यं पूर्वोदितं त्वया" 8 इति प्रक्रियासर्वस्वम्। पूर्वमेव सङ्केतस्थानरक्षणाय त्वैरिण्या सिंहस्य गोदावरीकच्छगहनवासः उपश्रावितः तेन सिंहेन शुनको मारितः इति भ्रमणाय न कश्चित् प्रतिबन्धः। एवञ्च भ्रमणनिषेधाभावरूपः प्रतिप्रसवात्मकः विधिः वाच्यः। स च पूर्वविहितस्वतस्सिद्धभ्रमणं श्वभयराहित्यात् कार्यमिति स्मारणरूपः। "विधिरूपता



हि सर्वत्रान्वयिनी"9 इति विधिसूत्रे भाष्ये कैयटः। तथा च विधिरूपता विध्यादिषु प्रैषादिषु च वर्तते। अत्र प्रैषादिरूपः विधिः प्रेरणा। किन्तु प्रैषे राज्ञेव शासनात् अत्र च तदभावात् प्रैषरूपा प्रेरणा न भवति। अत उच्यते अतिसर्गप्राप्तकालयोर्ह्ययं लोट् इति। अतिसर्गो नाम कामचारानुज्ञा, यथेच्छं भ्रम इत्यर्थः। अथ प्राप्तस्ते भ्रमणकाल इति वा। एवञ्च प्रैषादिसूत्रपर्यालोचनेन भ्रम इति लोटोऽर्थः निर्णीतः।

### ३. नायिकानायकव्यवहारयोरित्यत्र एकशेषप्रसङ्गः

समासोक्तौ व्यङ्ग्यापेक्षया वाच्यस्यैव प्राधान्यमुच्यते तथा- "उपोढरागेण इत्यादौ व्यङ्ग्येनानुगतं वाच्यमेव प्राधान्येन प्रतीयते समारोपितनायिकानायकव्यवहारयोर्निशाशशिनोरेव वाक्यार्थत्वात्"10 इति। अत्र नायिका च नायकश्च नायकौ इति विग्रहे "पुमान् स्त्रिया" (१.२.६७.) इति सूत्रेण एकशेषः। नायकयोः व्यवहारः नायकव्यवहारः, समारोपितः नायकव्यवहारः तयोः समारोपितनायकव्यवहारयोः इति विग्रहः। एवं सति समारोपितनायिकानायकव्यवहारयोः इत्यत्र कथमेकशेषाभावः इत्याशङ्क्यते। अत्रोच्यते- "नायिकाया नायके यो व्यवहारः स निशायां समारोपितः, नायिकायां नायकस्य यो व्यवहारः स शशिनि समारोपितः इति व्याख्याने नैकशेषप्रसङ्गः"11 इति। एकशेषोक्तौ नायिकायाः नीलदुकूलगलनावलोकनादिव्यापारस्य निशायां समारोपः नायकस्य वदनचुंबनादिव्यापारस्य शशिनि समारोपश्च न प्रतीयते। अतः एकशेषस्य प्रसक्तिरेव नास्ति इत्यभिप्रायः। वस्तुतस्तु अत्र नायिका नीलदुकूलगलनावलोकनादिव्यापारविशिष्टनायिका, नायकः वदनचुंबनादिव्यापारविशिष्टनायक इति व्यवहारभेदस्यापि विवक्षा अस्ति। तथा च न केवलं स्त्रीत्वपुंस्त्वरूपवैरूप्यमिति तल्लक्षणविशेषस्याभावात् पुमान् स्त्रिया इति एकशेषो न संभवति।

### ४. यत्रार्थ---इति ध्वनिलक्षणकारिकायाम् उपसर्जनीकृतस्वार्थो इत्यत्र समासः, व्यङ्क्त इति द्विवचनम्

स्वश्च अर्थश्च स्वार्थो, अनुपसर्जनम् उपसर्जनं कृतः उपसर्जनीकृतः, उपसर्जनीकृतौ स्वार्थौ याभ्यामिति उपसर्जनीकृतस्वार्थौ। अत्र "अनेकमन्यपदार्थ"

(२.२.२४.) इति बहुव्रीहिसमासः। स्वशब्दस्त्वात्मवाची। अत्र यथासंख्यनिर्देशेन अर्थपक्षे उपसर्जनीकृतस्वः अर्थः येन इति, शब्दपक्षे उपसर्जनीकृतः स्वार्थः येन इति च स्वीकारः। गुणीकृतात्मा अर्थः, गुणीकृताभिधेयः शब्दः इति भावः। उपसर्जनीकृतस्वार्थो इति शब्दार्थयोः विशेषणम्। वा इत्यस्य विकल्पकथने अर्थः शब्दो वा व्यङ्क्त इत्यन्वये क्रियायाः द्विवचनमनुपपन्नम्। तत्समर्थयद् वाशब्दस्य समुच्चयार्थकथनम्। तथा च अविवक्षितवाच्यध्वनौ शब्दस्य सहकारित्वं, विवक्षितान्यपरवाच्यध्वनौ अर्थस्य सहकारित्वमिति शब्दार्थयोरुभययोः ध्वननव्यापारः उक्तः। विकल्पाभिधानं कस्य प्राधान्यमित्यभिप्रायेण। एवञ्च विकल्पितव्यञ्जनप्राधान्यौ शब्दार्थौ व्यङ्क्त इति<sup>12</sup> तात्पर्यम्। अत्र समासेन वचनेन च अर्थविवरणसामर्थ्यं घृयते।

#### ५. वासुदेवशब्दार्थनिर्णये काशिकया समर्थनम्।

महाभारतस्य शान्तरसनिरूपणावसरे "भगवान् वासुदेवश्च कीर्त्यते यत्सनातनः"<sup>13</sup> इत्युक्तम्। तत्र वासुदेवशब्दस्यार्थो निर्णीयते। वसुदेवस्यापत्यमित्यर्थं "वृष्यन्धकवृष्णिकुरुभ्यश्च" (४.१.११४) इति सूत्रेण अपि वासुदेव इति रूपम्। किन्तु "बहूनां जन्मनामन्ते ज्ञानवान्मां प्रपद्यते वासुदेवस्सर्वम्"<sup>14</sup> इत्यादिभिः परं ब्रह्म अभिधीयते। तदेतत् समर्थयति- "शब्दा हि नित्या एव सन्तोऽनन्तरं काकतालीयवशात् तथा सङ्केतिताः इत्युक्तम् वृष्यन्धकवृष्णिकुरुभ्यश्चेत्यत्र"<sup>15</sup> इति इदं हि काशिकामेव परामृशति तथा तत्रोक्तम्- "कथं पुनर्नित्यानां शब्दानामन्धकादिवंशसमाश्रयणेन नान्वाख्यानं युज्यते? केचिदाहुः- कथमपि काकतालीयन्यायेन कुर्वादिवंशेष्वसङ्करेणैव नकुलसहदेवादयः शब्दास्सुबहवः संकलिताः, तानुपादाय पाणिनिना स्मृतिरूपनिबद्धेति। अथवा अन्धकवृष्णिकुरुवंशा अपि नित्या एव, तेषु ये शब्दा प्रयुज्यन्ते नकुलसहदेवादयस्तत्रेदं प्रत्ययविधानमित्यदोष"<sup>16</sup> इति। नित्यानां परिनिष्ठितनकुलसहदेववासुदेवादिशब्दानां अन्धकादिवंशसमाश्रयणेन अण्प्रत्ययविधाने अनित्यत्वं नास्ति अन्धकादिवंशानामपि नित्यत्वात्। एवं तत्र शब्दनित्यत्वं स्थापितम्।

## ६. चारुत्वातिशयविनिर्मुक्तस्य गुणीभूतव्यङ्ग्यत्वाभावे उदाहरणनि

तृतीयोद्योते वाच्यालङ्कारवर्गोऽयं---- कारिकायाः वृत्ताविदम् 17। चारुत्वातिशये एव गुणीभूतव्यङ्ग्यत्वम्। तद्विनिर्मुक्तस्य तत्काव्यत्वाभावमुदाहरति तत्र तत्र। यथा श्लेषे-"द्विर्वचनेऽचि" (१.१.५९.) इति तन्त्रम्। अत्र सूत्रे द्विर्वचने इति अर्थद्वयपरम्। द्विरुच्यते येन परनिमित्तेन तत् द्विर्वचनम्, द्वित्वनिमित्तकमित्यर्थः। द्विः वचनं द्विर्वचनं तत्र द्विर्वचने, द्वित्वे कर्तव्ये इत्यपरः। एवञ्च द्वित्वनिमित्ते अचि परे अचः आदेशो न स्यात् द्वित्वे कर्तव्ये इति सूत्रार्थः अत्र द्विर्वचने इत्यस्य तन्त्रात्मकस्य अर्थश्लेषविषयत्वात् काव्यत्वं स्यात्। यथासंख्यं यथा - "तूदीसलातुरवर्मतीकूचवाराड्ढक्छण्ढञ्ज्यकः" (४.३.९४.) इत्यत्र तूदी, सलातुर, वर्मती, कूचवार एभ्यो यथासंख्यं ढक्, छण्, ढञ्, यक् स्युः इति सूत्रार्थः। अत्र यथासंख्यालङ्कारः स्यात्। तुल्ययोगिता यथा-"स्थाध्वोरिच्च" (१.२.१७)। अनयोरिदादेशः स्यात् सिच्च कित्स्यात् तडि इति सूत्रार्थः स्था घु एतयोः इदिति धर्मेक्यात् तुल्ययोगितालङ्कारः स्यात्। सर्वाणि ज्ञापकानि अप्रस्तुतप्रशंसा यथा-पदसंज्ञायामन्तवचनम्- अन्यत्र संज्ञाविधौ प्रत्ययग्रहणे तदन्तविधिर्न इति। "प्रत्ययग्रहणे यस्मात्स विहितस्तदादेस्तदन्तस्य ग्रहणम्" (परिभाषा-२३) इति परिभाषया यस्मात् प्रत्ययः विधीयते सः तदादितदन्तस्यैव स्यात्। किन्तु सुप्तिङन्तं पदमित्यत्र अन्तग्रहणं ज्ञापयति "संज्ञाविधौ प्रत्यग्रहणे तदन्तग्रहणं नास्ति" (परिभाषा-२७) इति। एताद्यानि सर्वाणि ज्ञापकानि अप्रस्तुतप्रशंसाः स्युः यथा अप्रस्तुतेन प्रस्तुतं ज्ञापयति। आक्षेपः यथा- उभयत्र विभाषासु। प्राप्तविभाषा, अप्राप्तविभाषा, उभयत्र विभाषा इति विभाषा त्रिविधा। प्राप्तविभाषा यथा-वर्णाश्रमेतरा इत्यत्र "द्वन्द्वे च" (१.१.३१.) इति सर्वनामसंज्ञाप्राप्तौ जसि "विभाषा जसि" (१.१.३२.) इति विकल्प्यते। अप्राप्तस्य यथा द्वितीयस्मै, द्वितीयाय इत्यादौ सर्वादिगणे पाठाभावात् सर्वनामसंज्ञायाः अप्राप्तौ "विभाषाप्रकरणे तीयस्य डित्सूपसंख्यानम्" (वार्तिकम्-२४२) इति वार्तिकेन विकल्प्यते। उभयत्र विभाषा यथा- श्वयतेः लिटि यडि च संप्रसारणविभाषा। लिटि शुशाव शिश्वाय इत्यत्र "वचिस्त्वपियजादीनां किति" (६.१.१५) इति नित्ये संप्रसारणे प्राप्ते "विभाषा श्वेः" (६.१.३०) इति

विकल्प्यते। शोशूयते इति यङि अप्राप्तौ विभाषा श्वेः इति विकल्पः। एवम् इष्टस्य नित्यविधेः विकल्पेन विभाषायाः स्वयमुक्तस्य प्रतिषेधे आक्षेपालङ्कारत्वम्। अत्र सर्वत्र लोचने व्याकरणज्ञानं प्रकटितमास्ति।

ध्वनिलक्षणकारिकायां सूरिभिः कथित इत्यस्य वृत्तौ विद्वदुपज्ञेयमुक्तिरित्युक्तम्। तत्र विदुषामुपज्ञा इति तत्पुरुषमासाश्रयणे तु "उपज्ञोपक्रमं तदाद्याचिख्यासायाम्" (२.४.२१) इति नपुंसकत्वं स्यात् तथा पाणिन्युपज्ञमित्यत्र। अतोऽत्र लोचनम्- "विद्वद्भ्यः उपज्ञा, प्रथमः उपक्रमो यस्या उक्तेरिति बहुव्रीहिः तेन उपज्ञोपक्रमम् इति तत्पुरुषाश्रितं नपुंसकत्वं निरवकाशम्" 18 इति। तत्रैव वृत्तौ वाच्यवाचकसम्मिश्रः शब्दात्मा काव्यमिति व्यपदेश्यः इति वाक्यमवलम्ब्य ध्वनेः पञ्चधा निरुक्तिरुच्यते। वाच्यवाचकसहितः सम्मिश्रः इति विग्रहे "शाकपार्थिवादीनां सिद्धये चोत्तरपदलोपस्योपसंख्यानाम्"। (वार्तिकम्-१३१०) इति वार्तिकेन मध्यमपदलोपिसमासः। अत्र 'गामश्वं पुरुषं पशुम्' इतिवत् विनापि चकारं चार्थसिद्धौ वाच्यश्च सम्मिश्रश्च इति विवक्ष्यते। विभावानुभावसंवलनया सम्मिश्र्यते इति सम्मिश्रः व्यङ्ग्यः। शब्दं शब्दः शब्दव्यापारः, स आत्मा शब्दात्मा इति व्यञ्जनाव्यापारो ध्वनिः। वाच्यवाचकव्यङ्ग्यव्यञ्जनाव्यापारध्वनिचतुष्टयसत्त्वात् काव्यमिति व्यापदेश्य योऽर्थः सोऽपि ध्वनिः। सर्वत्रापि व्यञ्जकत्वसाम्यात् ध्वनिरित्युच्यते। व्यञ्जकत्वसाम्यं नाम व्यङ्ग्यव्यञ्जकभावसाधारण्यम्। तत्र ध्वनति इति ध्वनिः इति व्युत्पत्त्या वाच्यः वाचकश्च ध्वनिः। 'ध्वन शब्दे' इति धातोः "खनिकष्यज्यसिवसिवनिसनिध्वनिग्रन्थिचलिभ्यश्च" (उ.सू.-५७९) इति उणादिसूत्रेण इप्रत्यये उणादीनां कृदन्तत्वेन प्रातिपदिकसंज्ञायां कर्तरि सुप्रत्यये ध्वनिरिति। ध्वन्यते इति व्युत्पत्त्या व्यङ्ग्यः ध्वनिः। "उणादयो बहुलम्" (३.३.१.) इति बहुलग्रहणात् कर्मणि प्रत्ययः। तथैव ध्वननं ध्वनिरिति व्यापारेऽर्थे भावे प्रत्ययः। ध्वनत्यस्मिन्निति काव्यं ध्वनिरित्यधिकरणे प्रत्ययः। एवं पञ्चधा ध्वनिशब्दार्थः। वाचकः ध्वनिरिति पक्षे अविवक्षितः वाच्यः येन, यत्र, यतः, यस्य, यस्मै इति बहुव्रीहिः। वाच्यः ध्वनिरिति पक्षे अविवक्षितः स्वात्मा येन इत्यविवक्षितवाच्यः विवक्षितान्यपरः वाच्यः इत्यत्रापि



पक्षद्वये पूर्वोक्तरीत्या। अथ अविवक्षितः वाच्यः, विवक्षितान्यपरः वाच्यः इति कर्मधारयो वा समासः।

"चूताङ्कुरावतंसं क्षणप्रसरमहार्घमनोहरसुरामोदम्"19 इति प्राकृते महार्घप्रसर इति महार्घशब्दस्य उपसर्जनत्वात् पूर्वनिपात इष्यते। प्राकृते नियमाभावात् महार्घशब्दस्य परनिपात इति लोचनम्। संघटनानिरूपणे वृत्तौ 'रौद्रादीन् प्रकाशयत' इति प्रयोगे शतृप्रत्ययः लक्षणे, क्रियायाः ज्ञापकेऽर्थे "लक्षणहेत्वोः क्रियायाः" (३.२.१२६.) इति सूत्रेण भवति। रौद्रादिप्रकाशनात् लक्ष्यमाणनोजः इत्यर्थः। औचित्यवतः कथाशरीरस्य व्यञ्जकत्वमिति कथनवेलायां "यदिदिहासादिषु कथासु रसवतीषु विविधासु सतीषु"20 इत्यत्र "षष्ठी चानादरे" (२.३.३८.) इति अनादरे भावलक्षणसप्तमी। अलङ्कृतीनां शक्तावपि आनुरूप्येण योजनमिति तत्रैव वृत्तौ अलङ्कृतीनामिति षष्ठी, योजनमिति कृदन्तापेक्षया "कर्तृकर्मणोः कृति" (२.३.६५) इति कर्मणि भवति। अर्थान्तरगतिः काक्वा इति कारिकायां काकुशब्दनिष्पत्तिमाह21- कक लौल्ये इति धातोः काकुः। उणादयो बहुलमिति उण्। लौल्यस्य इच्छार्थे प्रकृतार्थातिरिक्तं वाञ्छति इत्यत्रार्थः। अथवा ईषदर्थे कुशब्दः भूमिरिति ईषद्भूमिः, तस्य कादेशः। पृषोदरादित्वात्साधुः। हृदयस्थवस्तुप्रतीतेरीषद्भूमिः काकुरित्यर्थः। संसृष्टालङ्कारसंसृष्टत्वमुदाहरति-

"अभिनवपयोदरसिकेषु पथिकश्यामायितेषु (सामाजिकेषु) दिवसेषु शोभते प्रसारितग्रीवाणां (गीतानां) नृत्तं मयूरवृन्दाणाम्"22

इति। प्राकृतेऽस्मिन् पथिकश्यामायितेषु इति पाठे श्यामाः, वर्णभेदा इव आचरन्ति इत्यर्थे "उपमानादाचारे" (३.१.१०.) इति क्यचा लुप्तोपमा। पथिकसामाजिकेषु इति पाठे पथिकाः सामजिका इव इति विग्रहे "उपमितं व्याघ्रादिभिः सामान्याप्रयोगे" (२.१.५६.) इति कर्मधारये रूपकम्। ताभ्यां ध्वनेः संसर्गः इत्याशयः। उपमारूपकत्वाभ्यां सङ्कीर्णत्वेन अभिनवप्रयोग अभिनयप्रयोगे रसिकेषु प्रसारितग्रीवाणाम् इति शब्दशक्तिध्वनिः संसृष्ट इत्याशयः।

एवं लोचनकारस्य व्याकरणवैदुष्यं तदाश्रयेण अर्थविवरणसामर्थ्यं च बहुत्र ध्ययते। तथापि क्वचित् स्खलद्गतित्वं ध्ययते। तथा- सुवर्णपुष्पामित्यत्र विग्रहे। तत्र हि सुवर्णानि पुष्पति इत्युक्तम्। तथा हि "उपपदमतिङ्" (२.२.१९.) इति उपपदसमासे "कर्मण्यण्" (३.२.१.) इति अपि "टिङ्ठाणञ्द्वयसच्ध्नच्मात्रच्तयाष्टक्वञ्कञ्क्वरपः" (४.१.१५.) इति डीपि अनिष्टं रूपं स्यात्। अतः सुवर्णानि पुष्पति इति केवलमर्थप्रदर्शनमेव न विग्रह इति कैश्चित् कथञ्चित् व्याख्यातम्। रसाक्षिप्ततया इति कारिकायाः वृत्तौ "अलङ्कारान्तराणि अहंपूर्विकया परापतन्ति" 23 इत्युक्तम्। अहंपूर्व इत्यस्य भावः अहंपूर्विका। अहमिति निपातो विभक्तिप्रतिरूपकमव्ययम् अस्मदर्थवृत्तिः इति लोचनकारः। किन्तु अहमादौ प्रवर्ते इत्यर्थे अहंपूर्वो अस्यामिति "अत इनिठनौ" (५.२.११५.) इति ठन्प्रत्ययः सुकरः। अथवा अहंपूर्वा एव इति स्वार्थे कन्। भवार्थे प्रत्ययः चिन्त्यः।

### टिप्पणी

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2. ध्व.आ-१.१.
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## निरुक्तव्याकरणयोः प्रवृत्तिविचारः

डा. के यमुना

### 1. उपोद्घातः

ऋक् यजुः साम अथर्वा इति चत्वारः वेदाः। वेदाङ्गानि तु षट्। शिक्षा कल्पः निरुक्तं ज्यौतिषं व्याकरणं छन्दः इति। तत्र निरुक्तं व्याकरणञ्च शब्दार्थज्ञानाय परिकल्पिते। शिक्षा छन्दश्च स्वरूपज्ञानाय। तथा ज्यौतिषं कल्पश्च कर्मज्ञानाय। निरुक्तव्याकरणायोः शब्दव्युत्पत्तिपरत्वात् तयोः प्रवृत्तिमण्डले उद्देश्ये च कः भेदः तयोश्च प्रवर्तनपरिधिः कः इत्यादिविषयेषु चिन्ता प्रसक्ता। समाधानं तु व्याकरणशास्त्रे प्रामाणिकाचार्येषु प्रधानभूतस्य पतञ्जलेः तथा निरुक्तशास्त्रे प्रामाणिकाचार्यस्य यास्कस्य च ग्रन्थयोः समालोचनेन लभ्यते। तस्मात् इदं ग्रन्थद्वयमधिकृत्य निरुक्तव्याकरणयोः विषयोद्देश्यलक्ष्यादीनां तुलनात्मकमध्ययनं पठनेऽस्मिन् कर्तुं प्रयतते।

#### 1.1. निरुक्तम्

केचन वैदिकशब्दाः समाहत्य एकत्र ग्रथिताः। तस्य समाहारस्य निघण्टुरिति नाम इति यास्काचार्येण निरुक्ते उच्यते। अस्य अज्ञातकर्तृकस्य निघण्टुरिति ग्रन्थस्य व्याख्यानं भवति यास्काचार्यकृतं निरुक्तम्। यास्काचार्यस्य कालः क्रिस्तोः पूर्वम् अष्टमशतकस्य सप्तमशतकस्य च मध्ये आसीत् इति एस्. के बेल्वाल्कर् महोदयेन 'सिस्टेमस् ओफ सान्स्क्रिट् ग्रामर्' इति ग्रन्थे अभिप्रेतम्। यास्कस्य निरुक्तग्रन्थे त्रयोदशाध्यायाः वर्तन्ते। तत्र आद्येषु त्रिषु अध्यायेषु नैघण्टुककाण्डस्य व्याख्यानं, चतुर्थ-पञ्चम- षष्ठाध्यायेषु नैगमकाण्डस्य व्याख्यानं तथा सप्तमाध्यायादारभ्य द्वादशाध्यायपर्यन्तं दैवतकाण्डस्य व्याख्यानञ्च हश्यते। त्रयोदशाध्यायः परिशिष्टमिति ख्यातः। तत्र यज्ञकर्मसंबद्धाः देवतासम्बद्धाः दार्शनिकाश्च विषयाः परामृष्टाः। तत्र प्रथमाध्याये द्वितीयाध्यायस्य प्रारम्भे च निरुक्तस्य अधिकारिणः विषयस्य प्रयोजनस्य तथा यास्केन उपयुक्तस्य निर्वचनसिद्धान्तस्य च चर्चाः हश्यन्ते। आसां चर्चानां पर्यालोचनेन निरुक्तस्य मुख्योद्देश्यानि प्रवर्तनमण्डलञ्च ज्ञातुं शक्यन्ते।



## 1.2. व्याकरणम्

वि आङ् पूर्वात् कृञ् धातोः ल्युटि निष्पन्नं रूपं व्याकरणमिति। व्याक्रियन्ते व्युत्पाद्यन्ते शब्दाः अनेन इति व्याकरणम्। तथा च शास्त्रामिदं शब्दनिष्पत्तिपरम्। इन्द्रः चन्द्रः काशकृत्स्नः आपिशलिः शाकटायनः इत्यादयः बहवः वैयाकरणाः शास्त्रेऽस्मिन् प्रमुखाः आसन्। किन्तु तेषामर्वाचीनः पाणिनिः (7th cem. B.C.) स्वस्य अष्टाध्यायीनाम व्याकरणग्रन्थश्चनया संस्कृतव्याकरणशास्त्रस्येतिहासे प्रथमगणनीयः संवृतः। अस्याः अष्टाध्याय्याः कात्यायननाम्ना आचार्येण (4th cem. BC) वार्तिकं रचितम्। सूत्रग्रन्थस्य उक्तानुक्तदुरुक्तचिन्ता वार्तिकमित्यभिधीयते वार्तिकस्योपरिचिन्तनरूपं महाभाष्यं पतञ्जलिः इति आचार्येण (2nd cem. BC) कृतम्। तदनन्तरकालेषु पाणिनीयव्याकरणास्य विकासः प्रायः क्रिस्तोरनन्तरम् अष्टादशशतकपर्यन्तं सभ्यक् सम्पन्नः। किन्तु पाणिनीयव्याकरणे इदानीमपि पतञ्जलिरेव सर्वोपरि प्रमाणभूतः। तैः महाभाष्यस्य प्रथमखण्डे पस्पशाहिनके व्याकरणाशास्त्रस्य उद्देश्य - अधिकारिविषय - प्रयोजनानि कानीति विचार्यन्ते। तस्मात् व्याकरणस्य मुख्योद्देश्यानि प्रवर्तनमण्डलञ्च ज्ञातुं पस्पशाहिनकपर्यालोचनं पर्याप्तम्।

## 2. निरुक्तव्याकरणायोः अधिकारिनिरूपणम्।

### 2.1. निरुक्तस्याधिकारी।

"नावैयाकरणाय नानुपसन्नाय नानिदंविदे वा।" "उपसन्नाय तु निर्ब्रूयात् यो वाऽलं विज्ञातुं स्यान्मेधाविने तपस्विने वा" (निरुक्ते द्वितीयाध्याये प्रथमपादे) इति निरुक्ते अधिकारिनिरूपणं क्रियते। अस्मात् निरुक्ताधिकारी वैयाकरणः स्यादिति यास्कमतमवगन्तुं शक्यते।

### 2.2. व्याकरणस्याधिकारी।

महाभाष्ये अधिकारिनिरूपणं साक्षान्न हश्यते। तथापि पस्पशाहिनके उपलब्धाभ्यां 'पुराकल्प एतदासीत्' इति "ब्राह्मणेन निष्कारणो धर्मो षडङ्गो वेदोऽध्येयो ज्ञेयश्च।" इति च परामर्शाभ्याम् उपनयनसंस्कारात् परं व्याकरणाध्ययनं कर्तव्यमिति सर्वेऽपि व्याकरणाधिकारिणः इति ज्ञातुं शक्यते।

### 3. निरुक्ताकारणयोः विषयविवेचनम्।

#### 3.1. निरुक्तस्य विषयः।

निरुक्तमेवमारभ्यते - "समाग्न्यायः समाग्न्यातः। स व्याख्यातव्यः।" इति। (निरुक्ते प्रथमाध्याये प्रथमपादे) अर्थात् निधण्टौ समाहतानां वैदिकशब्दानां व्याख्यानं अस्मिन् ग्रन्थे ग्रन्थकारेण क्रियते इति। तानि च वैदिकपदानि नामाख्यातोपसर्गनिपाताः इति चतुर्विधानि इति यास्कमतम्। तत्र सत्त्वप्रधानानि नामानि। सीदति गच्छति लिङ्गसंख्यादि कमस्मिन्निति सत्त्वं द्रव्यम्। अपि च सत्त्वस्वरूपिणः भावस्यापि नामपदेन व्यवहारः क्रियते। सर्वाणि नामानि आख्यातजानीत्यपि नैरुक्तमतम्। अस्मात् व्याख्यानात् पदार्थस्य प्राधान्यं स्पष्टमेव। "भावप्रधानमाख्यातम्।" "पूर्वापरीभूतं भावं आख्यातेन आचष्टे व्रजति पचतीत्युपक्रमप्रभृत्यपवर्गपर्यन्तम्" (निरुक्ते प्रथमाध्याये प्रथमपादे) इति वाक्याभ्यां आश्रितक्रमरूपा साध्यक्रिया एव अत्र भावपदेनोच्यते। "न निर्बद्धा उपसर्गाः अर्थान्निराहुरिति शाकटायनः" (नि. प्र. अ. प्र. पा) इति उपसर्गनिरूपणमारभ्यते। उपसर्गाणां स्वतन्त्रोऽर्थो नास्ति, ते केवलं नामाख्यातयोः अर्थविकरणस्य धोतकाः इति शाकटायनमतम्। किन्तु गार्ग्यमतमवलम्ब्य तेषां नानार्थकत्वमुपपादयति यास्कः। नामाख्याताभ्यां योगे सति उपसर्गेषु वाचकतासम्बन्धेन यः पदार्थः विद्यमानः तं इमे उपसर्गाः पृथक् सन्तः अभिदधति इति तस्याशयः। अनन्तरं 'आ' इत्यर्वागर्थे इत्यारभ्य केषाञ्चन उपसर्गाणाम् अर्थविचारः क्रियतेऽस्मिन् ग्रन्थे। "अच्चावचेषु (अनेकप्रकारेषु) अर्थेषु निपतन्तीति निपाताः" (नि. प्र. अ. प्रि. पा) इति निपाताः अनेकार्थवन्तः इति यास्कमतम्। निरुक्ते तेषामर्थचिन्ता वर्तते।

निरुक्ते "अर्थो हि प्रधानं गुणभूतञ्च शब्दः" इति एवं विषयनिरूपणे सर्वत्र हश्यते। शब्दस्य अर्थानुसारं निरूपणं निरुक्तस्य विषयः।

#### 3.2. व्याकरणशास्त्रस्य विषयः

व्याकरणशास्त्रस्य विषयपर्यालोचनं महाभाष्यस्य पस्पशाह्निके वर्तते। तत्र "अथ कः शब्द "इति प्रश्नः" येनोच्चारितेन सास्नालाङ्गूलककुदखुरविषाणिनां संप्रत्ययो भवति स शब्दः" इति अथवा "लोके प्रतीतपदार्थको ध्वनिः शब्दः" इति (म.भा पस्पशाह्निकम्) समाधीयते। तेन शब्दः प्रधानम् अर्थस्तु गौण इति प्रतीयते। एवम् अर्थवत् प्रातिपदिकमिति प्रातिपदिकनिरूपणावसरे तथा "क्रियावाचिनः धातवः" इति

धातुनिरूपणावसरे च शब्दस्य प्राधान्यं अर्थस्य गौणत्वञ्च सूच्यते। "स्वं रूपं शब्दस्याशब्दसंज्ञा" इति सूत्रेण पाणिनिना अपि व्याकरणशास्त्रे शब्दस्य संज्ञित्वं साक्षादेवोच्यते। तथा अर्थाननुपत्तिपूर्वकं शब्दव्युत्पत्तिपरं शास्त्रं व्याकरणमिति ज्ञातुं शक्यते।

#### 4. निरुक्तव्याकरणयोः प्रयोजनविवेचनम्।

##### 4.1. निरुक्तस्य प्रयोजनम्।

वैदिकमन्त्रार्थप्रत्ययः, मन्त्रेषु पदविभागज्ञानं, तत्र देवताज्ञानञ्च निरुक्तस्य प्रयोजनानि इति यास्केन निरुक्ते निरूप्यते।

##### 4.2. व्याकरणशास्त्रस्य प्रयोजनम्।

"अथ शब्दानुशासनमिति (म. मा. पस्पशाहिनक्रम) विषयपरामर्शेनैव यद्यपि साधुशब्दव्युत्पत्तिः व्याकरणशास्त्रस्य प्रयोजनमिति गम्यते तथापि "रक्षोहागमलध्वसन्देहाः प्रयोजनम्" इति साक्षादेव प्रयोजनान्युच्यन्ते।

#### 5. निरुक्तव्याकरणयोः प्रवृत्तिसिद्धान्तविचारः

##### 5.1. निरुक्तस्य प्रवृत्तिसिद्धान्ताः।

निरुक्तस्य द्वितीयाध्यायस्य प्रथमपादे 'अथ निर्वचनम्' इत्यारभ्य निर्वचनलक्षणमुच्यते। निर्वचनस्य कथं प्रवृत्तिः इत्यप्युच्यते। यास्कस्य मतानुसारं शब्दाः समर्थस्वरसंस्काराः असमर्थस्वरसंस्काराश्चेति द्विधा विभक्तुं शक्यन्ते। यत्र उदात्तादिस्वराः प्रत्ययादयः संस्काराश्च व्याकरणशास्त्रानुसृताः ते समर्थस्वरसंस्काराः शब्दाः। तेषां तथा निर्वचनं निरुक्ते प्रदर्शितम्। येषां शब्दानां स्वरसंस्कारौ न समर्थौ ते असमर्थस्वरसंस्काराः शब्दाः इत्युच्यन्ते। ते अर्थोपपत्त्यनुसारं व्याक्रियन्ते। किन्तु कुत्रचित् अर्थसामान्यमपि न युज्येत। तत्र "अमुष्मिन्धातावयमक्षरो वर्णो वा मया हृष्टः सः एतस्मिन्निभिधानेऽपि वर्तते इत्येवमुत्प्रेक्ष्य अविद्यामानेऽपि अर्थसामान्ये अक्षरवर्णसामान्य मात्रेणापि निर्ब्रूते" (नि. पि. अ. प्र. पा) इति दुर्गाचार्येणोच्यते। परोक्षवृत्तीनामतिपरोक्षवृत्तीनाञ्च शब्दानां निरुक्तिः निरुक्ते क्रियते। सर्वेऽपि नैगमशब्दाः अतिपरोक्षवृत्तयः सन्ति। एवं परोक्षवृत्तीनतिपरोक्षवृत्तीन् च निर्वक्तुं कदाचित् शब्दस्य केनापि प्रकारेण व्यत्ययः आवश्यकः। तदुक्तं निरुक्तस्य व्याख्याकारेण दुर्गाचार्येण-

"वर्णागमो वर्णविपर्ययश्च द्वौ चापरौ वर्णविकारनाशौ। धातोस्तदर्थातिशयेन योगस्तदुच्यते पञ्चविधं निरुक्तम्"। इति।

वर्णागमः वर्णविपर्ययः वर्णविकारः वर्णनाशः धातोस्तदर्थातिशयेन योगः इति यत् निरुक्ततत्त्वं दुर्गाचार्येण संगृह्योक्तं तत् द्वादशधा - धात्वादिरेव शिष्यते, आदिलोपः, अन्त्यलोपः उपधालोपः, उपधाविकारः, वर्णलोपः, द्विवर्णलोपः, आद्यन्तविपर्ययः, आदिविपर्ययः, अन्तविपर्ययः, वर्णोपजनः, सम्प्रसारणम् - उक्तं निरुक्ते। एतद्वीत्या शब्दानाम् अर्थानुसारं वर्णाक्षरव्यत्ययेन निरुक्तिवचनं निरुक्तस्य कर्तव्यमिति यास्कमतम्।

## 5.2. व्याकरणस्य प्रवृत्तिसिद्धान्ताः।

पदानि शब्दस्वरूपभेदानुसारं विभज्य सामान्यविशेषलक्षणप्रवृत्त्या तेषां व्युत्पत्तिप्रदर्शनं शास्त्रेऽस्मिन् पाणिनिना कृतमित्येवं पतञ्जलिना साक्षात् कृता शास्त्रप्रवृत्तिपरा चिन्ता। किन्तु दुर्गाचार्येणोक्तस्य पञ्चविधस्यापि निरुक्तलक्षणस्य प्रवृत्तिः व्याकरणशास्त्रेऽपि लक्ष्यते। तथापि सर्वाणि नामानि आख्यातजानीति यत् तत्त्वं निरुक्तकारेण स्वीकृतं तत् पाणिनिना नाङ्गीकृतमिति मन्यते। तस्मात् प्रत्यक्षवृत्तीनामेव निर्वचनं पाणिनिना कृतम्। परोक्षवृत्त्यादयस्तु निपात्यन्ते। मयूरव्यंसकादिगणः अस्य निपातनस्य उदाहरणम्।

## 6. उपसंहारः

निरुक्तस्य व्याकरणस्य च परस्परं पूरकभावः लक्ष्यते। व्याकरणज्ञानं निरुक्ताध्ययने अपेक्षितम्। व्याकरणजिज्ञासा एव व्याकरणपठनायापेक्षते। स्वरसंस्कारान् यथायोग्यं संयोज्य शब्दनिष्पत्तिप्रकारनिर्णयः व्याकरणशास्त्रेण क्रियते। अर्थस्य सर्वत्रापि गौणतया अनुगमनं व्याकरणशास्त्रे। क्वचित् प्राधान्येनापि। तस्मात् प्रत्यक्षवृत्तीनां शब्दानां व्युत्पत्तिरेव व्याकरणशास्त्रेण क्रियते। निरुक्ते तु स्वरसंस्कारयुक्तानां शब्दानां व्याकरणशास्त्रानुसारं व्युत्पत्तिरुच्यते। परोक्षवृत्तीनामतपरोक्षवृत्तीनाञ्च अर्थोपपत्त्यनुसारं व्युत्पत्तिः निरुक्ते क्रियते इति तयोः पूरकभावः। एवं परस्परपूरकत्वे सत्यपि तयोः स्वतन्त्रशास्त्रत्वञ्च। निरुक्तस्य अर्थपरत्वात् व्याकरणस्य शब्दपरत्वञ्चा। निरुक्तस्य निधण्टौ समाहताः वैदिकशब्दाः एवं विषयाः इति प्रवृत्तिमण्डलम् अल्पमेव। व्याकरणस्य तु वैदिकाः लौकिकाः सर्वे शब्दाः इति तस्य प्रवृत्तिमण्डलम् अतिमहत्। निरुक्तस्य प्रयोजनं वेदार्थज्ञानम्। व्याकरणस्य तु साधुशब्दज्ञानमपि प्रयोजनम्। निरुक्तस्य व्याकरणस्य च प्रवृत्तितत्त्वानि प्रायेण समानानि।



## Book Review

## Yoga for Your Type

### An Āyurvedic Approach to Your Asana Practice

*Dr. L. Suneetha Bai*

*Yoga for Your Type* is a treatise on Yogic Āsanās based on Āyurvedic constitutional model written by David Frawley,

Director of the American Institute of Vedic Studies and Sandra Summerfield Kozak, an internationally celebrated yoga teacher. It deals with the practice and effects of Āsanās showing how to apply them and link them together in a therapeutic manner in harmony with

**YOGA FOR YOUR TYPE**  
*An Āyurvedic Approach to  
Your Asana Practice*

by

David Frawley O.M.D.  
Sandra Summerfield Kozak, M.S.

New Age books  
2001

Pages : 264 Price : Rs. 395/-

Āyurvedic principles. The subject dealt with in this book is actually a reflection of our old teachings in a new garb. This explains how the basic tenets of Āyurveda can be integrated into our Yoga practice today.

The book *Yoga for Your Type* is divided into five parts. The first part explains the background of Yoga and

Āyurveda. A detailed account of the Classical Yoga and Āsana practice, the five practices of social and personal behaviour (Yamās), the five practices of personal developments (Niyamās), the importance of Āsana practice, its relevance, the three doshas mentioned in the Āyurveda, different phases of Yogic practice for removing the doshas (Vāta, Pitta and Kapha) of the constitution etc are given in the first part. The second part deals with the principles of Āsana practice. It explains how Āsana promotes physical health and longevity. This part gives in detail the Āyurvedic effects of Āsana practice and yogic keys for advancing Āsana practice. The third part relates to the Āyurvedic Āsana guide in which description of different Āsanās with figures and illustrations for different type of constitution is given along with the Āyurvedic effects. The fourth part is on the adapting of Āsanās to the current life-style and life stage. Instant and long term dosha reducing programme for each doshic type is dealt with in this part. Part five consists of appendices on energetics of Āsana practice, Glossary of Sanskrit terms with English explanations, Glossary of Āsana names with their English translations, Bibliography and Index.

On the whole, the book "Yoga for Your Type" is very informative and useful for common man in building the physical health and promoting longevity. This book will help the reader to understand and determine, which constitutional type he is, and then to apply that knowledge to the personal selection of yoga poses.



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